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ABSTRACT

Focusing on ways to teach language intelligently and enjoyably, this journal issue contains 23 articles dealing with a variety of topics. Article titles and authors are (1) "An Experiment: Immersing Students in Language" (S. C. Kirby); (2) "The Art of Storytaking" (J. Charnock); (3) "Getting Poems from the A-poetic" (J. W. Broaddus); (4) "Using Peer Groups to Produce a Slang Dictionary" (D. W. Erickson); (5) "Nuclear Doubletalk: 'Nukespeak': (S. Totten); (6) "On Barberisms" (J. Seely); (7) "T-Shirt Communication (C. Schon and J. Ferrell); (8) "Getting the Most out of Magazines" (C. Pilkington); (9) "A Teacher of Parody" (C. Osborne); (10) "Non-Sexist Language for Pedagogues" (B. Wade); (11) "Must Non-Sexist Language Be Ponderous?" (A. Cooper); (12) "Effective Speaking for Minorities" (R. DeFrank, R. Gerardi, and G. C. Benedict); (13) "Qualities and Quandaries of Black English" (R. Evans); (14) "Something You May Need to Know about Transformational Grammar but Are Afraid to Ask" (A. M. Scott); (15) "Semiotics" (C. Suhor); (16) "Selected Activities for a Teaching Unit on Semantics" (C. L. Thompson); (17) "Vocabulary without Drill: Recent Trends in Pedagogy" (M. H. Moran); (18) "Promoting Vocabulary Development in the Content Areas" (F. B. Cacha); (19) "Punctuation: Phase Two, with Feeling" (J. P. Beck); (20) "Syllable Count and Spelling Difficulty" (P. Groff); (21) "Complexity in Bureaucratic Language: The Kinds of Relationships between Clauses" (R. Beatty, Jr.); (22) "Sentence Combining: Everything for Everybody or Something for Somebody" (J. W. Ney); and (23) "Dealing with the Grammar Boom: The True 'Basics' for Composition in the 80s" (T. A. Lopez B. McCrea). In addition, the journal contains three language teaching activities; a copy of "The Essentials of English," a document prepared by the National Council of Teachers of English; and a selection of haiku poetry written by students. (FL)

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Teaching Language Creatively

Arizona English Bulletin
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The ARIZONA ENGLISH BULLETIN is a publication of the Arizona English Teachers Association, a nonprofit state affiliate of the National Council of Teachers of English. The BULLETIN exists to create effective statewide articulation of English and Language Arts teachers at all levels, to increase awareness of new ideas, programs, and movements in English, and to improve instruction at every level.

Membership in the Arizona English Teachers Association (including a subscription to the ARIZONA ENGLISH BULLETIN) is $15 per year for individuals within the U.S. and $20 per year for institutions or for individuals outside the U.S. (Students $7.50)

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Topics and deadlines for forthcoming issues are as follows:

Fall 1983:	Writing: a Collaboration	(Aug. 1, 1983)
Winter 1984:	Teaching Non-fiction	(Nov. 1, 1983)
Spring 1984:	Technology and the Teaching of English	(Feb. 1, 1984)
Fall 1984:	Writing Across the Curriculum	(Aug. 1, 1984)
Winter 1985:	Reading and Writing Connections	(Nov. 1, 1984)

AEB welcomes manuscripts on these or other topics of interest to teachers of English and Language Arts at all levels. Manuscripts should be limited to 10-12 typed, double-spaced pages. Notes should be incorporated into the text (APA form) or typed following the text (MLA form). The editor reserves the right to make minor textual changes in the interest of clarity or space limitation. Send manuscripts to

Margaret Fleming, Editor
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Manuscripts will be reviewed and replies sent, usually within 6-8 weeks, but occasionally later, depending on the editor's teaching schedule and other responsibilities. Authors of articles that are published will receive two contributors' copies.

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Call for Materials Related to Curriculum Guides and Competency Testing in Language Arts

The NCTE Committee to Evaluate Curriculum Guidelines and Competency Requirements is gathering as many materials as possible related to competency testing in language arts. As the materials arrive, committee members will selectively analyze existing documents on competency objectives, guidelines, and (when available) tests in light of current knowledge about the teaching and testing of English language arts. Among the committee's goals are direct feedback to mandating agencies, publication and dissemination of critique summaries and submission of guidelines for possible inclusion in the ERIC system. The committee is also willing to comment on curriculum materials in progress.

Would you kindly send copies of your district or state competency testing guidelines and other pertinent materials (all areas of language arts, K-13) to Imogene Springer at NCTE, 1111 Kenyon Road, Urbana, Illinois 61801. Thank you.

The goals of the NCTE Committee to Evaluate Curriculum Guidelines and Competency Requirements include evaluating curriculum materials as a service to schools; identifying outstanding curriculum materials for display at the NCTE Annual Convention; compiling an annotated list of outstanding curriculum materials available for purchase by other schools. School districts wishing to have curriculum guides evaluated should mail two copies to Imogene Springer, Chair, NCTE, 1111 Kenyon Road, Urbana, Illinois 61801. Enclose a cover letter explaining the background behind the development of the guide--personal statements that will help the evaluator get a "feel" for the district. Also, submit general information about the school population (ethnic groups, socio-economic), and identify those who produced the curriculum materials.

FROM THE EDITOR

The creative teaching of language is continually being threatened--by the inertia of tradition, by the vicious cycle that demands a grammar chapter in every textbook, by the American sense of linguistic insecurity that assumes it's got to be painful to do any good, and by legislative actions such as mandated testing programs.

Last year I received a computerized report of my youngest daughter's score on the state-mandated California Achievement Test. I quote part of it verbatim:

> *A grammar percentile rank of 93 is well above average. This score is well above the national average. Usage of nouns, pronouns, adjectives, and verbs are [sic] shown to be areas of superior strength.*

The most obvious problem with this bit of writing--at least to an English teacher--is its error in agreement, espeically ironic when reporting a grammar score. But this is far from being its most serious problem: it suffers from a total lack of clarity, precision, and grace.

The first sentence gives the only piece of actual information--a numerical score. The second sentence is totally redundant. And the third is hypocritical, as well as pompous, for it pretends that the test has diagnosed the student's ability, yet gives no information whatsoever.

First of all, the word "usage" is imprecise, since usage can not be tested at all without a sample, preferably unsolicited, of either speech or writing. If the test in fact measures the student's knowledge of the forms of standard English, why not say so? And to include usage in the section labeled grammar is only to confuse further the distinction between those two terms.

Second, the report does not explain in what way my daughter's usage of nouns, pronouns, adjectives, and verbs is superior. Does she use more of them than other students do? Or does she know a greater variety? Or is her usage of nouns, pronouns, adjectives, and verbs better than her usage of adverbs, prepositions, conjunctions, and interjections? I might believe that the test had asked her to identify correctly these parts of speech, were it not for the fact that last year she was only in first grade. Perhaps the only parts of speech included in the test items were the four listed above. Is this what the test makers consider an adequate sampling of grammar? or usage?

The fact remains that the report explains nothing. If I were not knowledgeable about grammar and usage, I would not be enlightened by anything in it. Being knowledgeable, I am still unenlightened. Why couldn't the report have said something like this?

> *On the section of the test that required identification of nouns, pronouns, adjectives, and verbs, your child scored better than 93% of children the same age all over the nation who took this test.*

That, at least, would have the virtues of clarity and precision, and--if not exactly graceful--would at least be less clumsy.

I could wish that the state, instead of spending $600,000 on testing every child in public school, would spend even a fraction of that amount on improving the teaching of writing and language. It is obvious that better understanding of language is a necessity, not only for those students who are going to be English teachers but also for those who will become computer programmers. But as long as we have mandated testing, we will have administrators who build curricula around the tests, teachers who teach to the tests, and students who believe that language study consists only of memorizing parts of speech.

Happily, not all teachers are so unimaginative. The authors of the articles in this issue of the BULLETIN present many suggestions for teaching language intelligently and enjoyably. Another feature included this time is a sampling of haiku poetry written by Arizona high school students, illustrating the creative teaching and use of language.

Language study can be and should be much more than filling out worksheets on parts of speech. The materials for study are all around us--in poetry, in stories, on T-shirts, in slang expressions, in bureaucratic doublespeak, in names of businesses, and many, many more. Reading these articles will give you a wealth of ideas to use just as they are, and no doubt even more ideas will arise from the interaction between these ideas and your own experience. Sharing--and stealing--successful strategies will help us all do better at teaching language creatively.

Margaret Fleming

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Essentials of English

A Document for Reflection and Dialogue

In 1979, the National Council of Teachers of English joined a coalition of other professional associations to reaffirm the value of a balanced education by endorsing a statement entitled "The Essentials of Education." As one of the organizations committed to promoting academic excellence for all learners, we as teachers of English now submit our own statement identifying the ways in which the study of English contributes to the knowledge, understanding, and skills of those who will make up the society of the future.

Essentials of English

The study of English includes knowledge of the language itself, development of its use as a basic means of communication, and appreciation of its artistry as expressed in literature. Teachers of English trace the origins of the language in the past, study its development in the present, and recognize that continuing change in the future will keep the language and the literature alive, flexible and adaptable to the highest expression of which the human being is capable.

The use of English involves skills in reading, writing, speaking, listening and observing. The development of these skills is a lifelong process. The extent to which they are developed can influence an individual's ability to become self-sufficient and lead a productive life.

LANGUAGE

Language is a subject worthy of study in itself, but language in use always exists in a setting involving people and situations. Language is a primary way individuals communicate what they think and feel. They find self-identity through language, shape their knowledge and experience by means of it, and depend upon it as a lifelong resource for expressing their hopes and feelings.

Children acquire language at an early stage and internalize much of its grammar through use before formal training in school begins. Continuing attention to language makes students aware how language functions and helps them control and use it in increasingly effective ways. Language is therefore basic to learning in all disciplines. Skillful use of language may be the single most important means of realizing the overarching goal of education to develop informed, thinking citizens.

By studying language, students should

- learn how the English language has developed, continues to change, and survives because it is adaptable to new times
- understand that varieties of English usage are shaped by social, cultural, and geographical differences
- recognize that language is a powerful tool for thinking and learning
- become aware how grammar represents the orderliness of language and makes meaningful communication possible
- recognize how context—topic, purpose, audience—influences the structure and use of language

- develop the necessary reading skills to comprehend material appearing in a variety of forms
- learn to read accurately and make valid inferences
- learn to judge literature critically on the basis of personal response and literary quality

Writing

Students should

- learn to write clearly and honestly
- recognize that writing is a way to learn and develop personally as well as a way to communicate with others
- learn ways to generate ideas for writing, to select and arrange them, to find appropriate modes for expressing them, and to evaluate and revise what they have written
- learn to adapt expression to various audiences
- learn the techniques of writing for appealing to others and persuading them
- develop their talents for creative and imaginative expression
- recognize that precision in punctuation, capitalization, spelling, and other elements of manuscript form is a part of the total effectiveness of writing

Speaking

Students should learn

- to speak clearly and expressively about their ideas and concerns
- to adapt words and strategies according to varying situations and audiences, from one-to-one conversations to formal, large-group settings
- to participate productively and harmoniously in both small and large groups
- to present arguments in orderly and convincing ways
- to interpret and assess various kinds of communication, including intonation, pause, gesture, and body language that accompany speaking

Listening

Students should

- learn that listening with understanding depends on determining a speaker's purpose
- learn to attend to detail and relate it to the overall purpose of the communication
- learn to evaluate the messages and effects of mass communication
- understand how language can act as a unifying force among the citizens of a nation

LITERATURE

Literature is the verbal expression of the human imagination and one of the primary means by which a culture transmits itself. The reading and study of literature add a special dimension to students' lives by broadening their insights, allowing them to experience vicariously places, people, and events otherwise unavailable to them, and adding delight and wonder to their daily lives.

Through their study and enjoyment of literature, students should

- realize the importance of literature as a mirror of human experience, reflecting human motives, conflicts, and values
- be able to identify with fictional characters in human situations as a means of relating to others; gain insights from involvement with literature
- become aware of important writers representing diverse backgrounds and traditions in literature
- become familiar with masterpieces of literature, both past and present
- develop effective ways of talking and writing about varied forms of literature
- experience literature as a way to appreciate the rhythms and beauty of the language
- develop habits of reading that carry over into adult life

COMMUNICATION SKILLS

Communication is language in action, by which individuals participate in the affairs of society through reading, writing, speaking, listening, and using electronic media. The study of English develops fundamental communication skills that prepare students to engage in fluent and responsible communication and to analyze information that comes to them.

Reading

Students should

- recognize that reading functions in their lives as a pleasurable activity as well as a means of acquiring knowledge
- learn from the very beginning to approach reading as a search for meaning

Using Media

Students should

- become aware of the impact of technology on communication and recognize that electronic modes such as recording, film, television, videotape, and computers require special skills to understand their way of presenting information and experience
- realize that new modes of communication demand a new kind of literacy

THINKING SKILLS

Because thinking and language are closely linked, teachers of English have always held that one of their main duties is to teach students *how* to think. Thinking skills, involved in the study of all disciplines, are inherent in the reading, writing, speaking, listening and observing involved in the study of English. The ability to analyze, classify, compare, formulate hypotheses, make inferences, and draw conclusions is essential to the reasoning processes of all adults. The capacity to solve problems, both rationally and intuitively, is a way to help students cope successfully with the experience of learning within the school setting and outside. These skills may be grouped in three major categories.

Creative Thinking

Students should learn

- that originality derives from the uniqueness of the individual's perception, not necessarily from an innate talent
- that inventiveness involves seeing new relationships
- that creative thinking derives from their ability not only to look, but to see; not only to hear, but to listen; not only to imitate, but to innovate; not only to observe, but to experience the excitement of fresh perception

Logical Thinking

Students should learn

- to create hypotheses and predict outcomes
- to test the validity of an assertion by examining the evidence
- to understand logical relationships
- to construct logical sequences and understand the conclusions to which they lead
- to detect fallacies in reasoning
- to recognize that "how to think" is different from "what to think"

Critical Thinking

Students should learn

- to ask questions in order to discover meaning
- to differentiate between subjective and objective viewpoints; to discriminate between opinion and fact
- to evaluate the intentions and messages of speakers and writers, especially attempts to manipulate the language in order to deceive
- to make judgments based on criteria that can be supported and explained

THE RESPONSIBILITY OF TEACHERS OF ENGLISH

The study of English offers varied opportunities for the individual to mature intellectually and emotionally. We believe in basic competency in English as a means by which the individual can acquire self-sufficiency and work independently in all disciplines. We believe further in challenges to both the analytical and creative capabilities of our students.

Toward accomplishing these aims, we as teachers of English hold ourselves responsible for

- helping all students become literate and capable of functioning in an increasingly complex society
- directing them to read and view materials appropriate to their abilities and interests
- encouraging them to exchange ideas, listen perceptively, and discuss vigorously
- urging them to write honestly in the spirit of open inquiry
- helping them expand their interests and reach their fullest potential through language

By contributing in these ways, we hope to expand the capacities of the human intellect and to preserve the tradition of free thought in a democratic society.

For additional copies of this brochure, send request prepaid to the NCTE Order Department, 1111 Kenyon Road, Urbana, Illinois 61801. Up to 14 free; 15 or more, $.05 each.

Approved October 1982
by the Executive Committee,
National Council of Teachers of English

AN EXPERIMENT: IMMERSING STUDENTS IN LANGUAGE

Susan C. Kirby

Throughout my experience teaching freshman composition, primary among my students' self-diagnosed weaknesses as writers has been the illness known as "a poor vocabulary," a diagnosis with which I readily, but silently, concur. My life as teacher having been nurtured on a steady diet of essays stuffed with hit-or-miss and all-purpose words as bland as institutional food, I have hypothesized frequently as to the possible causes: "they don't read," "they watch too much TV," "they party all the time," or whatever my pet gripe is at the moment. What I have not discovered yet is a cure for my students' malnourished vocabularies. However, I have developed a dietary supplement to alleviate some of the symptoms.

Because I vividly remember the vocabulary book I used as a freshman but none of the words I so carefully memorized for the tests, I have never required vocabulary study in my own classes. But while developing a syllabus for my second-quarter freshman composition class last spring, I decided to focus the entire quarter's work around language. The departmental syllabus for this course merely requires that research and argumentative/persuasive writing be emphasized, but leaves individual teachers free to choose their own materials, subjects, and approaches within these broad objectives. In the past I had tried different ways to structure a meaningful course within a framework devoid of content. Sometimes I allowed students to choose subjects for their researched essays (and I would plow through dull and perfunctory reports on the degrees of mental retardation or the Bermuda Triangle); sometimes I required essays based on literary casebooks (and I would continually fend off students' complaints about the difficult language of Henry IV, Part I or their lack of interest in The Turn of the Screw); and always the assignments, both exercises and essays, seemed discrete entities without much relationship to each other, despite my efforts to interrelate them. This time, I thought, why not develop students' reading, writing, and research skills while also attacking their language problems?

Selecting some assignments from previous years and adding several new ones, I constructed a course wherein every exercise, reading assignment, and writing assignment involved in some way the analysis of language. The syllabus introduced the course in this manner: "As our most essential instrument of communication, language deserves careful study in order for us both to use it ourselves with precision and power and to understand its uses by those around us. Thus, most of our course work (classroom study, journal assignments, writing assignments) will relate to language, its uses, misuses, and power to influence."

To begin our study of language, in our initial class meeting small groups examined several short passages, labeling and then attempting to define the level of language (formal, informal, jargon, colloquial, etc.) used in each passage. From that point on, students found themselves immersed in an exploration of language in every homework and classroom exercise. They discussed the attitudes communicated by different word choices in sentences ("fired," "dismissed," "deprived of job"); they

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Susan C. Kirby teaches at Radford University, Radford, Virginia.

explained and researched the varied connotations of synonymous words ("archaic," "venerable," "aged," "antique") and generated their own lists of connotative words; they translated jargon-filled passages into layman's language. Some of our work was fun as well as instructive, the students especially enjoying word games such as "My Friend/Your Friend" ("My friend is interested in other people/Your friend is nosy"), exercises in cliche-hunting and rewriting, and group creation of lists of emotion-laden, offensive, and taboo words (with follow-up discussions of the reasons for the feelings these words elicit). Many students had their first exposure to the idea that language evolves to serve the needs of its users when they saw a long list of new words included in the latest Webster's New World Dictionary ("acid rain," "hot-wire," "palimony," "preppy") and when they "shopped" through the OED in class and reported what they discovered about the evolution of some word that caught their eye.

To supplement these exercises and classroom activities, students kept a journal in which they listed new words encountered during the quarter and did a weekly free writing focused whenever possible on language--"its uses, misuses, and effects on you and others." Although in their free writing students could discuss issues and respond to their course work in any of their classes, most had several language--oriented entries when I checked them at the quarter's end.

To help satisfy this course's general objective of teaching reading and research skills, I distributed short essays on language to students (see Appendix). For one, they answered comprehension questions, for another they did marginal annotations, and for the third they wrote a paragraph-length summary. The culminating activity of this phase of the course was a multi-paragraph summary (which they revised until acceptable) of George Orwell's "Politics and the English Language." Because of the difficulty of this assignment for many of the students (the complex and probably unfamiliar subject matter of the selection itself, in addition to the cognitive demands made by any summarizing assignment), I prepared a prewriting sheet that noted vocabulary words and certain major points or concepts to look for in the essay, specifying such things as Orwell's thesis, his classification of types of poor language, and his explanation for the vagueness of political language. In these assignments, students were actively learning about language by using several valuable learning strategies--reading what others have said about language, creating a synthesis of the author's major points, and describing this synthesis in their own language.

The essays students wrote for this course also reflected, directly or indirectly, our emphasis on language. The first, a 500-word analysis, required students to choose some aspect or type of language (e.g., jargon, euphemisms, connotative words, dialects, dishonest uses of language, power of language), do some informal research (observing the use of language in their everyday lives), and compose an essay "introducing your classmates to the aspect of language you have chosen to examine." As the most free-form essay assignment of the quarter, it elicited some of the most creative and individual essays. One student, while taking notes on her roommate's use of language through the day, discovered some language variations that surprised her when the roommate talked to her plants and to a familiar dog on campus. Another essay examined the reasons for using not only the familiar euphemisms concerning death and mental retardation, but also some contrasting euphemisms for pregnancy ("expecting" and "knocked up" or "in a fix"). A weak writer wrote a surprisingly substantive essay comparing and analyzing reasons for the different languages young people use with their parents and with their peers.

The quarter's longest essay requirement was a 1500-word casual analysis of "The Literacy Crisis," with the research drawn mainly or totally from general circulation

periodicals. Although this topic's connection to language was more tangential, it was a subject that allowed students to place themselves as students, readers, and writers against a larger educational and historical context and to question, perhaps for the first time, the value of their public school and university education. They were encouraged to supplement their research findings with their own experiences, and many did, with interesting results. For example, more than one student bemoaned the heavy dependence on multiple-choice rather than essay tests in high school; as one put it, "Thus, I needed no writing skills for the [history] class."

The students' last two essays required them to analyze other people's language and to use language themselves in a powerful way. As required prewriting activities for an argumentative essay on some social issue, students interviewed several people concerning that issue, took notes on their interviews, and then looked for key or recurring words in these notes that revealed the interviewee's values relating to that issue. These activities were intended to broaden students' perspective on controversial issues, to show them that different opinions often grow out of people's different values, and to demonstrate to them that language may communicate meaning in subtle, but important, ways. Their final essay, a short letter to the editor on some issue, gave students an opportunity to make use of their increased understanding of language for their own persuasive purposes. Evaluated on its persuasiveness, including "clarity, logic, strength of support, effective use of language, and compression or selectivity (that it accomplishes its purpose within a short space)," this essay not only required students to select their supporting evidence carefully, but to make each word carry its weight. Students' draft work revealed many a struggle with phrasing and wording in order to achieve a maximum effect. Working within the length constraints of this assignment helped students to understand that sensitivity to language is an essential ingredient of effective persuasion.

Part of my excitement about this particular course arises from the fact that its symmetry worked out as well in practice as it originally looked on the syllabus, which is not always what happens to my well-laid plans when applied to real students. But more importantly, the assignments' varied approaches to language study and use increased the students' awareness of language. They seemed to value their work and their achievements, probably because they realized the relevance of language to their personal and academic lives. Although they might not have shared my conviction that writing is important, they knew that a better understanding of their primary medium of communication would benefit them. I am not so naive as to believe that the "dictionary habit" developed during this quarter will last a lifetime, but I do believe that these students have to be more sensitive now to language than they were before their ten-week immersion in language. As one student volunteered on her evaluation of the course, "I feel my vocabulary has expanded (even my parents have noticed)." I will use this syllabus again.

Appendix

The following sources yield helpful suggestions and exercises for language study, as well as essays dealing with language:

D'Angelo, Frank J. Process and Thought in Composition. 2nd ed. Cambridge: Winthrop, 1980.

Eschholz, Paul, Alfred Rosa, and Virginia Clark, eds. Language Awareness. 3rd ed. New York: St. Martin's Press, 1982.

Gray, Ernest W. A Brief Grammar of Written English. New York: World Publishing, 1967.

Hartwell, Patrick, with Robert H. Bentley. Open to Language: A New College Rhetoric. New York: Oxford Univ. Press, 1982.

Jennings, Gary. Personalities of Language. New York: Thomas Y. Crowell, 1965.

Whissen, Thomas. A Way with Words: A Guide for Writers. New York: Oxford Univ. Press, 1982.

LINGUISTIC IMAGINATION IS THE MOST VITAL "BASIC"

What is really important to learn in English classes? A new book from NCTE addresses this question, which, in a changing political climate for education, is a source of confusion and worry for policymakers, the public, and the teaching profession. In THE ENGLISH CURRICULUM UNDER FIRE: WHAT ARE THE REAL BASICS? six leading teachers and learning researchers cut through the welter of criticism and ideological conflict surrounding this discipline. They tell why they consider education of the linguistic imagination the most important aim for the teaching of English today.

The need for rational responses to simplistic attacks on English and teachers of English is increasing as would-be censors attack the literature curriculum and advocates of minimal competencies demand grammar drill as a cure-all.

The essayists, among them Wayne C. Booth, James E. Miller, Jr., and Bruno Bettelheim of the University of Chicago, discuss aspects of teaching English from college writing and high school literature to reading instruction for first-graders. They demonstrate that each of these endeavors gains significance only when it encourages the students' search for meaning and sharpens their reasoning powers. This focus in studying the language arts is important, they contend, whether students' career goals lie in the humanities, science, business, politics, or other fields (and indeed whether or not they expect to attend college). The writers call a revival of this emphasis in teaching English crucial to the survival of modern democracy.

THE ENGLISH CURRICULUM UNDER FIRE: WHAT ARE THE REAL BASICS? edited by Geroge Hillocks, Jr. 88 pages, paper. Price $5.75; NCTE members $5.00. ISBN: 0-8141-1398-2. LC: 82-12440. AVailable from NCTE, 1111 Kenyon Rd., Urbana, IL 61801. Stock No. 13982.

THE ART OF STORYTAKING

James Charnock

> You say you're overcome with grief? That your students don't recognize sentences? Can't punctuate, capitalize or spell? That you find teaching such skills boring--both for you and your students? W-e-l-l, look no further, friend. I have here a sure cure for what ails you. Your students will learn how to recognize written sentences, punctuate, capitalize, spell, and pick up a little grammar to boot. And all this elixir of pain will cost you is your misery. It's more than worth it, my friend: you'll get back many times your investment in pleasure and student learning. All I ask is that you give it a try. Your satisfaction is guaranteed or your misery back.

No, I'm not selling the equivalent of snake oil, but the idea that the learner learns best who is totally involved in a purposeful and enjoyable task. Student storytaking (an older student writing down the dictated story of a younger one) seems to possess just the right combination of elements to make it one of the best tools for basic language skills learning, pleasing all concerned: structure and creativity, teacher control and independence, individual initiative and collaboration, challenge and reward.

Because I have found student storytaking one of the best ways to instill (and reinforce) the aforementioned writing and spelling skills, I feel bound to share my experience with this technique with you. As this article unfolds you will be able to see how the combination of personal dynamics in a storytaking program works; and, I hope, sense the excitement and learning such a program engenders.

First I will tell you what I have found helpful in preparing my students, the cooperating teachers, and myself for this venture. Then I will supply you with the basic information each storytaker needs to know. These suggestions are offered to enhance student and teacher interest and feelings of confidence and competence.

Mechanics of Writing

One of the several reasons for a storytaking program is to increase the student storytakers' skill in recognizing sentences in their writing. Unless they are made more aware, the sentence punctuation and capitalization they neglect in their own generated sentences they will also neglect when taking dictation. A sure, non-drudgery way to increase skillfulness in recognizing sentences in writing is to acquaint the student with the hearing of them; that is, the student should be attened to the sound pattern which ends a sentence: basically, the pause. (Of course, a comma pause

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and a period pause cannot always be distinguished; but at this stage of writing development such a distinction is not all that important.)

The teaching of this skill--so that all that is involved in a storytaking assignment will not become onerous--can be done in the following way:

1. Type up about 15 paragraphs (with about 5 short sentences each) from various books or juvenile magazines with a reading level that is easy for most--but leave out the sentence punctuation and capitalization, including any hint of the between-sentence spacing.

2. Duplicate a copy for each student. Daily (or frequently) read 3 short paragraphs for the students as they listen and read silently along. Read each paragraph 3 times in the manner in which the author wrote it. The students are to listen for the pauses and punctuate what they hear. Then after each paragraph, and with a partner, each can compare (debate/correct) the other's interpretations. Next, read the paragraph to them, telling where the periods and sentence (and perhaps other) capitalization go.

   You may wish to incidentally point out some of the more obvious times when a comma is used: with appositives, interjections, some clauses and phrases, words in a series, direct address, and others you feel important. But if you overdo this aspect, you will kill interest.

I have found that this practice is enough to start the storytakers on their way to the mechanics of storytaking. This practice, nevertheless, needs to be reinforced when the student consults you or your aide before writing the story into booklet form to return to the storyteller. This can be done by having the student read the dictated story aloud. In this way students will often catch (hear) their silent-reading failure to punctuate (and thus capitalize). But when they don't, have them re-read that line to find the period or obvious comma.

The Logistics

I send one pair of students every week to each cooperating primary grade teacher's room. The first visit lasts about a half-hour, the second return visit about fifteen minutes. (A primary-grade cooperating teacher may wish to receive more storytakers more often if several upper grade teachers are participating in a storytaking program.)

So that there will be some social pleasure among peers, after I choose one student to participate, that student chooses a partner (from all the raised hands). Volunteers, to get the program started, are fine at first, but a schedule is necessary to keep track of who is going, when, where and how often. The partners' social interaction is necessarily dampened somewhat by asking the cooperating teacher to send them to separate corners so they won't disturb each other and the class--and also to lessen shyness or self-consciousness in performing in close proximity to others.

I try to send students to different rooms for subsequent storytaking assignments, and I encourage them to choose different partners.

My students, 5th and 6th graders, storytake in grades 1 through 3. They have no desire to visit higher grades.

A cautionary note: storytakers sometimes forget to finish the job before their followup visit if they have to put their draft aside when returning to class (which they must do in my class). So, you will have to set a definite time for them to finish the assignment and consult you. Otherwise, they may not be able to keep to the scheduled revisiting time; and this will not sit well with the cooperating teacher.

Motivation

"Psych" the students into being very polite to the cooperating teacher; otherwise they may jeopardize the program in that teacher's room for other students. They should not converse with other students when entering or leaving the room. If the cooperating teacher wrongly accuses them of making noise, for example, they should just take it.

On a more positive side, let them know that the primary grade children will delight in getting special attention. That these smaller students will look upon them, the storytakers, as important persons. In addition, it will be a fun time as well as a time of learning for both.

Although I will instruct the entire class about the details of our storytaking program, I will meet with the storytakers just prior to both their very first visit and their first return visit to go over the details with them and to insure their interest. Once this has been done for all new storytakers, I have only to consult with them before they prepare their booklets on subsequent visits.

Qualifications

Let your class know that a reasonable skill in reading (which is often reflected in writing or spelling) is needed for storytaking. Therefore, only students reading at grade level 4 and above may participate. Nevertheless, I have sent very motivated 3^{2} readers and have not allowed some grade level 4 and above readers to participate who were very indifferent. Basically, though, this is not a "volunteer" program, but is considered as part students' language skills learning. In spite of this matter-of-fact stance, I have never yet had a student once started, request to drop out of the program.

Preparing the Cooperating Teacher And Yourself

Some teachers will accept the idea of having storytakers in their room with enthusiasm; others with caution. Because of this natural range of feelings, the cautious members can be asked if they would like to try the idea for a week, then make a decision. (Make sure you send to such teachers your most cooperative, personable, and academically skilled students.) For all teachers set a limit for the program--two or three months--so they will not feel prisoner to your idea. At the end of this period actually end the program, but inform the teachers that should they want you to resume some time in the future you will be glad to. Responses to this "out" (when it comes) may range from "I don't want you to stop" to "Maybe it'd be nice to continue again in the spring" to an indefinite "OK" and a thanks.

Explain to the teacher the benefits of your program to both of you. (I think it is best to do this on a one-to-one basis rather than through a faculty meeting.) The other teacher's students should acquire additional sight vocabulary (their own words), learn sound-spelling correspondences, help build a library of student-generated booklets, grow in appreciating the writing side of language, and enjoy the public sharing of an experience.

Your students will reinforce their knowledge of sentence mechanics and capitalization--and the concept of sentencing, in general. They will put to practice what they have been taught about phonics, learn to spell a little better, acquire some sight vocabulary, and deal with their own and another's non-standard usages. In addition you'll have a means of informal but sufficient evaluation of the students' literacy skills.

And all this learning will be packaged in an enjoyable mode of storytaking.

So that the teachers will understand and appreciate your program more, give them a copy of the information supplied to the storytakers.

Request that the teachers start the storytakers off with some of their more academically skilled and verbal students so everyone, all around, will feel successful in this venture from the very beginning. There will be one storyteller per storytaker.

Although you will have your own convictions about how much to correct or not correct a storyteller's (dictated) language and a storytaker's writing, it will probably be best to consult the wishes of the cooperating teacher. Most will probably desire that the more non-standard usages be changed by the storytaker and writer (and you), and that spelling be reasonably, if not entirely, correct.

Try (for your own sanity and educational program) to set up a common time and day(s) between you and the cooperating teacher(s) for when the storytakers can visit. Mine visit at 1 p.m. this year, when I have a daily half-hour independent activities period. The storytakers hate to miss this time, but since each only storytakes every 3 weeks, they can bear it. Additionally, they are not missing direct instruction. If you can not scedule an activity period at least on storytaking days, the students may be able to leave during a 20- to 30-minute silent reading (SSR) time. You will have to discover the time and days best for you and the cooperating teachers.

The most difficult part of the program may be in finding the time to consult with the students to check their work. I find it easiest to simply have them visit me in the room during the lunch period after their first storytaking visit. After I have approved their product they can put the story into booklet form.

Storytaking Instructions

The following information can be distributed to the students and explained to them. Each student can keep a copy in his or her writing folder or place it in a ring notebook for future reference. Although it looks like a lot of material to digest, it is really such practical information that hardly a re-reading is needed after you discuss the program with the storytakers just prior to their first and last returning visits.

How to Start

1. Introduce yourself.
2. Tell what is going to happen: the student will tell you something and you will write it down so he can show it to others: the teacher, other students, and his parents.
3. Use manuscript writing.
4. Take two sheets of paper and two sharpened pencils.

Procedure

1. Have the storyteller sit beside you (not across from you) so he can see you write his words as he says them.
2. Skip lines so that if he wants to change something, or you want to make corrections, there is space to do this.
3. After the student has dictated his story to you, read it back to him--using your finger as you read--while he follows along with his eyes. In fact, tell him to look at the words as you read them.
4. Repeat number 3, letting the student change (revise) part of his story if he wants. You should make a point to tell him he may do this.
5. Next, have the student try to read his story (with your help, if necessary). If the student is unable to read reasonably well, ask if he remembers any words. If not, that's OK.
6. Take the story to your room and place it in the "Storytaking" folder on my desk if you can't continue with the project right then. Be sure the child's and teacher's names are on the paper, as well as yours in case you're absent and a substitute needs to take your place and finish the job.
7. When you have time (remember, the booklet has to be finished before you return tomorrow) correct the paper's spelling, punctuation, and capitalization. If possible, let a peer check your paper to see if you've missed something.
8. Next, meet with me to check your copy before you write it into a booklet.
9. After approval you can make your storybook. A supply of 4 1/2" x 7" lined pages and construction paper covers will be in the storytaking folder. When writing, besides being neat, be sure to leave a one-finger-wide margin on the right side of the page and a two-finger margin on the left (for stapling). Capitalize all important words in the story's title and underline it. Underneath the title write story's title and underline it. Underneath the title write the "by" line (by Johnny Williams, for example). Next skip a line and start the story, being sure to indent the first line.

   You can make the cover pretty by writing the title and by-line with crayon or colored pencils and decorating the cover otherwise. At the bottom of the cover write "Storytaker" Your Name."
10. Return the story to the student, as scheduled, and re-read it to him twice. If he's able, have him read it, too. If he'd like to read it more than once, let him. If he can't read well enough, ask if he knows some words.
11. Give the story to the student to give to his teacher, who may read it to the class--or let the student read it--and post it on the bulletin board for others to see and re-read; then, allow the student to share it with his parents.

Your Behavior

1. Don't criticize the storyteller. In fact, try to find something nice to say about his story. If his story doesn't make sense to you, tell him you don't understand; and ask him to say it differently. If this doesn't work just let it stand. If the child can't think of anything to say even after you've tried to give him some ideas, then politely ask the teacher if you can have another student--but thank this one for trying, saying, too, that he might think of something next time.
2. Talk quietly at all times.
3. Follow all the cooperating teacher's instructions.
4. Quietly thank the student when finished and the teacher as you leave--unless a thank you to the teacher would interrupt her teaching. A wave and a smile would then be sufficient.

Storytaking Ideas

1. You can tell me about anything you want.
2. Tell me about a trip you took.
3. Would you like to tell me a make-believe story? You can even tell me a story you like that someone has read to you.
4. Can you remember one time when you were scared? What happened?
5. Do you have a favorite thing to do? What is it?
6. Do you have a job around the house? Tell me about it. (Remember, if you feel the child's story is much too short or unclear in spots, get him to elaborate by asking him questions so he will give you more details.)

Step right up, folks, and try this surefire approach. Have faith in its success. It's worked wonders for others, it can do so for you. (uh, . . . don't forget to deposit your misery as you leave.) Thank you one and all.

M O N E Y, M O N E Y, M O N E Y

The Spring 1982 issue of the CONNECTICUT ENGLISH JOURNAL is a collection of articles dealing with the very real problem of making ends meet on the small salaries most English teachers earn. The articles discuss part-time jobs, using English skills in the job market, and many other practical concerns. Copies of the issue are available from the editor for $5 each. Order from

Diane Shugert
Box 124
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Checks should be made payable to CCTE.

GETTING POEMS FROM THE A-POETIC

James W. Broaddus

I use "A-poetic" here to signify not having written poetry rather than lacking a capacity to write poetry. Surely no complete human being is a-poetic in the latter sense. In each of our psyches are innumerable matrices of image and emotion and word, the evocation of which would make poems. The problem is that when most?, some?, of us attempt poetry we think too carefully, are too rational and judgmental, and consequently inhibit rather than release the powers of our imaginations. At least that is the way I think it was with me when I made all those abortive efforts to write poems. All those efforts, that is, except one. I have managed to write one poem in my life, and I believe I was successful--not successful in that it is a **good** poem but successful in that is **a** poem--that time only because the circumstances subverted my inhibitions. I would like to share the occasion and the resulting poem because I believe that anything which enabled me to write a poem can enable anyone to write a poem.

Last Christmas, because of certain pressures, I attended a Sunday school party. In order to make the occasion and the resulting poem understandable, let me explain that my evangelical upbringing accouonts for at least two things in my life: I never go to church and, during moments of stress, I catch myself humming the old, familiar gospel hymns. At the party we played a game in which we were to write a poem, the first letter of the first word of each line determined by the letters of the word, "Noel." I was on the spot. I had never written a poem in my life and I was convinced that those people expected something really good from the "English professor." And so I began. As I remember, the word, "No," came to mind first and by itself. Now I certainly do not understand how the mind works, but undoubtedly my negative feelings not only about being at that party but having to write a poem at that party caused that word, of all the words I know beginning with the letter "N," to surface in my conscious mind. And then the rest of the first line surfaced, again without any conscious thought:

No Christians there.

Whether these words reflected a desire to be where there were no Christians or a feeling that there were no **real** Christians at the party I do not know. The phrase simply came to mind. Anyway, I remember feeling a bit anxious at the drift of the poem (which was to be read aloud later), a feeling which may account for the poem's ending up an acceptably Christian poem; but I also remember feeling stubbornly committed to follow wherever the processes of composition led:

No Christians there
On Christmas eve.

Again this line just "came." Undoubtedly the Christmas theme established by the word, "Noel," guided the processes of association. At any rate, once completed, the

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two lines suggested to me the first Christmas eve, the night before the birth of Christ, when there were no Christians, not even Christ himself. Once I realized (the first manifestation of my judgmental faculties) that the first Christmas eve had become the topic of the poem, the traditional image of the star and the surrounding darkness came to mind, not verbally but as a visual image. From then on completing the poem was a matter of articulating the image in a way to fit the formal requirements of the initial letters of the last two lines:

> No Christians there
> On Christmas eve;
> Enveloping darkness and one
> Lonely star.

That the two words which give resonance to the last two lines, "Enveloping" and "Lonely," are not free words but words which must fit predetermined requirements is not, I am convinced, accidental. The requirements forced me to allow words with the proper beginning letters and also associated with the visual image to surface in my mind "on their own." My judgmental faculties came into use only in that I recognized, after they had surfaced, that "Enveloping" caused "darkness" to have religious as well as concrete significance, that on the eve of the birth of Christ the world was "enveloped" in spiritual as well as physical darkness and that "Lonely" was not only physically descriptive of the traditional visual image of the star by itself in the sky but the word suggests that the star, the only source of light in the physical darkness of the image, could also, in the spiritual darkness, be "lonely" for the source of the true "light," Jesus Christ. In short, the formal requirements of the poem freed up my imagination and freed up the words and feelings which were associated with the image in my imagination. And so, for the first time in my life, I wrote a poem.

This spring I tried the device on my students in a general education class, thinking that if they became poets themselves they might be more aware of, and thereby sensitive to, what goes on in the poems they read. I recounted my experience much in the way I have here and asked them to write three poems, one using the word, "sun," so we could make comparisons and two others using words of their own choosing. The results were, as one should expect, mixed. Some were unwilling to make serious demands upon their imaginations:

> Headaches I always seem to have.
> Ah ha. Perhaps my hat is
> Too tight.

What can one say? The following, more sustained effort is no more imaginative. It reflects the sentiments of the writer (and probably the majority of the class), but it involves no more than the fitting of a plain statement into the predetermined form:

> Doing crazy poems
> Under stressful moments
> Manages to bring headaches
> Before the next class.

Some did, however, manage to evoke images with some resonance to them:

> Shady trees
> Under the bright
> Noon sky.

That poem contrasted nicely in the class discussion with the next poem which is non-pictorial and diffuse:

So nice outside
Unusually happy and gay
No cares in the world.

In the next pair of poems there is a clear-cut difference in clarity of image and also, just as important, in economy of language:

Cute and cuddly he appears
As he lies in the window sill
Trying to absorb the warmth of the sun.

and

Cuddly and kittenish
As he lies in the window sill
Taut.

Two poems on the name, "Jim," enabled a particularly good class discussion:

Just the right man
In my life,
My man.

and

Just as the world changes with sunrise,
I felt lightened, warmed, when your eyes
Met mine, met me.

With only minimal direction the class perceived that although there is no way to compare the emotions which generated the two poems, the first is no more than an assertion while the second allows the reader to share in the writer's experience. The first is not imaginative literature. The second is.

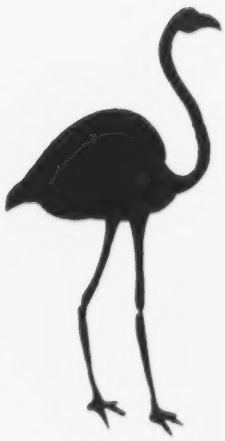
The exercise was, I believe, worthwhile. The device automatically provides not only a theme but a structure for a poem. It encourages, but does not automatically provide for, the release of the powers of the imagination. It enabled all of the students to write poems, and it enabled some of them to write some pretty good ones. Just as important, for a general education literature class, the exercise made it possible for the students to see in their own words the ways language communicates and to get from their own words some glimpses into the processes of writing imaginative literature.

NATIONAL HAIKU CONTEST

Encouraging students' creative use of language is an important part of teaching language creatively. A number of Arizona teachers have been very successful in doing just that, as the haiku written by their students will testify.

On the next page, and at intervals throughout this issue of the BULLETIN, we are pleased to publish the winning entries of Arizona Students in the National Haiku Contest, sponsored by the Asia Society and the National Council of Teachers of English.

The judges for the contest were Dr. Wallace Fuller, University of Arizona; Jesse Hise, Central High School, Phoenix; Dr. W. Fred Jones, Mohave Community College, Lake Havasu City; and Joan Zumwalt, Yavapai College, Prescott. The Arizona Coordinator was Vaughn Delp, Bradshaw Mountain High School, Dewey. Thanks are due to all the judges, and especially to Vaughn for all her energy, enthusiasm, and hard work in organizing the competition.



AT THE CANYON'S EDGE

First Place (tie)

Nancy Karraker

THE PLATEAUS AND CLIFFS
UNFOLD LIKE A GRAY BACKDROP--
AN ARTIST'S MUTED SCENE.

SUNBEAMS STRETCH DOWNWARD
THROUGH THE GRAY, DESOLATE CLOUDS
THE SKY CLOSES UP.

THE SILVER DROPLET
HANGING ON A SHINY GREEN LEAF
FALLS WITH THE COOL BREEZE.

Nancy Karraker is a junior at Grand Canyon High School. Her teacher is Ms. Joan O'Reilly. Nancy composed her haiku during a field trip she took with her Creative Writing class.

THREE HAIKU

First Place (tie)

Lisa Peterson

LUMINESCENT RINGS
DRAWING OUT THE FALL MOON'S BREATH
IN RADIANT GASPS.

THE EXPLODING SUN
INCINERATES THE DESERT
THEN FADES BLACK WITH AGE.

THE GRAY MORNING MIST
CAPTURES THE IMMENSE MOUNTAINS
'TIL THE SUN FREES THEM.

Lisa Peterson is a sophomore at Dobson High School in Mesa, Arizona. Her teacher is Ms. Jacqueline Waters.

USING PEER GROUPS TO PRODUCE A SLANG DICTIONARY

Darlene Williams Erickson

I don't like group work, probably because I don't know much about it. I have always been able to do things faster--and probably better--alone. If there is a committee bumbling along toward consensus, I find myself impatiently scribbling down notes and eventually volunteering to write the report--alone. I have often identified with Thomas Jefferson who must have said at one point, "Look, I'll take this all home and hammer something out for you; then we can revise it together."

I could justify my prejudice until my younger brother, with a four point GPA in chemical engineering from the University of Michigan, began complaining about the fact that his job with Dow Corning was largely group-project-oriented teamwork, and that he was ill-prepared to deal with the concept. Everything bothered him: the competition, the loss of a sense of whole, the inability to feel "in charge," the anxiety of depending upon other people for components, the chronic "constructive criticism" of team members. After some careful thought, I realized that the group concept had become part of the modern world--and as a teacher, I had some obligation to learn to deal with it myself and to convey a workable appreciation for the idea to my students. I've still got a long way to go, but I have devised, by accident, one eminently workable way of making group dynamics work, almost without pain and effort.

I was looking for a break in the tedium of writing, writing, and writing one gloomy Monday when I thought, "Hmmm, I've got some index cards, I'll have those people collect words. I'll give each student ten cards to start and ask him to recall or to find ten slang words or expressions used by students." I got a little better organized once I hit the classroom. I suggested that the students write one word per card, identify its part of speech, define it and explain or demonstrate its usage. That was it. The class went to work. I really didn't know that I was on to anything until lunch time, when kids appeared in my office looking for a "few more cards." By the end of the school day, I had borrowed index cards from my office mates and from all of the other teachers on my floor.

When I walked into the Composition classroom the following day, the students ignored me. They were talking about their words. My only suggestion was to put the cards in alphabetical order as some base of organization. I certainly wasn't in charge--I couldn't be; I was not an expert in adolescent slang in the eighties. The real leadership had to evolve from the students.

Word: narc (Was it spelled narc or nark as second.)

Definition: someone who finks on a friend; someone who alerts the authorities to a supposed crime, applied especially to drug busts. (The group had to arrive at consensus, both clear and concise and valid and true and reflecting many points of view.)

Darlene Williams Erickson teaches at Newark High School, Newark, Ohio. She is a member of the Ohio Writing Project.

Usage: narc could be a verb, a noun, and an adjective. One could be a narc, one could narc on somebody, and that could be a very narky thing to do. (Surprise. These people really did know about grammar and usage.)

maintain: (v.) keep things together; keep your act together; keep on keeping on.

munchies: (n.) the hungries; applicable to "growing boys" but usually caused by overindulgence in your favorite herbs.

"See also" became popular.

goody: (n.) someone who takes goodness to a fault; see also brown-nosing.

ripped: (adj.) someone who is angry to the max; see also burnt.

Occasionally there was evidence of real wit:

brew crew: (n.) a group of males which indulges heavily in their favorite brew. See also Dunlap's Disease. Dunlap's Disease: A condition which exists when your gut "dun laps" over your belt.

Nerk: (n., proper) the short version of an Ohio city of great worth. Entire form: Newark, archaic. Term works well with Ahia, as in Nerk, Ahia.

airhead: (n.) a person who is lacking in common sense; the head is filled with air instead of the solid article (i.e., brain.) See also diz.

And there I was, sitting helplessly on the periphery, amazed at the serendipity of the idea.

The project was far larger than we at first realized. When it became obvious that the large group could not do it all, we divided into teams by work alphabet. We met in full group for all final editorial decisions. Two weeks later we had our draft in its final stages on index cards, alphabetized and prepared with loving care.

The group dynamics proved most interesting. If the students had been critiquing one another on a different kind of work this early in the semester, anger and defensiveness could have been rampant. But somehow, in the quest for the truth about a word like bogart (n.) a person who hogs all the pot, people forgot that others were attacking or correcting or editing their work. It was the objective accuracy and cleverness that counted.

It was months later before I discovered that my observations about the effectiveness of this kind of group work had already been substantiated by professional research. Janet Emig's careful documentation suggests clearly the value of peer interaction. (1971, pp. 78-79) Peter Elbow, in Writing Without Teachers, speaks movingly of the value of pragmatic writing (1973, p. 123) and cites the value of settling on truth in group dynamcis, (1973, p. 111). Phillip Lopate discusses the notion of a collaborative class project as a means of establishing both confidence and teamwork. (1978, p. 137)

Meanwhile, back in the Composition classroom, my students actually had dictionaries off the shelves trying to discover models used by lexicographers in entries. Some students loved etymology:

> pits: (adj.) the lowest; the worst possible; may have originated from pit, meaning a cavity in the ground or from expressions like "that place is the armpit of the nation."

Others took great delight in declaring words like disco and I dig archaic. Frequently the so-called "reluctant learner" took star-billing over the intellectual elite. He traveled in social circles not frequented by everybody.

Perhaps you are beginning to sense that there are some dangers inherent in the project. You are right.

1) You need to make an early decision about vulgarity.

2) You had better have a talk with the powers that be about what you are doing.

3) You may need a defense for those four point students who want to get back to writing the pros and cons of THE BOMB.

4) You need to be sure that groups are working on lexicography, although I didn't have any trouble here at all.

5) You had better be ready with a defense when your colleagues find out that students want to get to your class.

But here are the benefits as I see them:

1) You are establishing a workable group writing project that encourages original research, clarity and conciseness, accuracy, wit, and consensus.

2) You are learning to de-centralize the class structure--to move from teacher-centered learning to student-centered learning--and teaching people some things about it at the same time. (You are working in superb company: Peter Elbow recommends the technique (1973, p. 124) as does Goodhall (1977, p. 72).

3) You are directing your students to write for an audience. If we have learned anything from the leading researchers on the composing

process, it is the value of writing for an audience. James Britton and his colleagues helped us to see that very little school-sponsored writing reflects original, independent thinking. (1978, p. 197.) Applebee's large-scale study conducted later and published in 1980 showed that at least half of all school writing is directed toward the teacher alone as audience. Applebee's report went even further, suggesting that writing exercises should go beyond the routine of giving back to the teacher what the teacher already knows. (1980, p. 144). Lehr and Lange, writing for the English Journal, make the important point that students need to know for whom and to whom they are writing (1981, p. 72). They need to devise audiences with whom they can communicate and for whom it is a pleasure to try.

4) You are establishing an atmosphere of real editorial and critical effectiveness as outlined by Elbow in Writing Without Teachers, (1973, p. 111.)

5) You are demonstrating the amorphousness and instability of language. One group did research that demonstrated that sophomores and seniors defined many words differently--and that junior high definitions were wildly divergent from some senior high definitions. (Those data remain unpublished.)

6) You are showing the uselessness of purely esoteric language and demonstrating the protective qualities of group jargon (e.g., cheerleaders, debaters, jocks).

7) You are teaching words and their use. As William Irmscher points out, many students don't learn what their capacities for language are until they are encouraged to experiment with it. Many students have never played with language and have no delight in it. (1979, p. 115)

8) You are producing one hot item.

There is one serious flaw to my plan. I had to type the final draft and arrange for its duplication. A more enterprising instructor might have involved a Typing II class in the project, but, alas, I didn't think of it. The typing task absorbed a good bit of one Sunday--but I would have been grading papers then anyway.

How, do you ask, did I evaluate, assign a grade? I didn't--and not one student asked about it. Somehow the camaraderie and techniques of the process and the production were enough. There was a second problem: enough copies. There were never enough. My biggest personal market was fellow staff members who wanted, I suppose, some kind of access to a language and world outside their scope. My biggest surprise came at the dentist's office where I found a Slang Dictionary neatly stacked with Time, Newsweek, and Marlo Thomas on Ladies' Home Journal.

Ten days of Advanced Composition--were they wasted? I don't think so. The concepts of word awareness, group dynamics, original research are most important in the composition process. That writing class never functioned the same way again. They were like the cast of a musical or the members of a basketball team, or the performers in a choir. They had a product which they had produced as a team. Sometimes I have envied the drama director with her advertising and ultimately her

applause--or the football coach who attracts thousands to his performances. Probably English teachers ought to think a great deal more about performance orientation, what Woodworth and Keech call "a sense of occasion" (1980).

I might add that the dictionary need not be an end in itself. Its content can be an excellent starting place for writing. Students can make some useful discoveries about the power of language and its meaning in their lives. They can write to discover the truth about the way we all manipulate our realities with language. A global view of the Slang Dictionary might be the beginning of an "I Search" paper as directed by Ken Macrorie. David Barnes makes the important point that using such language strategies in learning can help make explicit those insights which previously had been known only intuitively (1976, p. 156).

Since the serendipity of the Slang Dictionary, I have worked toward that sense of audience awareness and performance orientation in my classes. Although nothing (yet) has worked quite as well as the lexicon of slang, something else will. I have discovered some ideas like:

> Richard Lederer's project for collecting and writing about puns, called "A Primer of Puns" (1981, pp. 32-36). His idea has real possibilities for similar group dynamics.
>
> Woodworth and Keech describe a publication in which a Sophomore looks back and writes suggestions for incoming Freshmen (1981, 73).
>
> Henry R. Danielson describes the writing and producing of radio plays in the classroom (1981, p. 14). Our school system has access to its own television network with regular airings in the community. Certainly something comparable would work there.
>
> Collecting graffiti could prove most interesting, particularly at the college level.
>
> Producing a handbook called "Aiming toward a Varsity Play" could be a viable option with some classes.

Obviously, all writing cannot and should not operate at this level. The idea does not supplant the rhetorical essay or the research paper, the journal or the short story. The technique I offer is only a tool, an ice-breaker, a method for establishing an audience and for demanding non-threatening group work. It does produce a product of the collective mind, and I find that very important. It invites everybody to share in the process of its production.

After we had completed our dictionary, and talked about the implications of language, I came upon the following lines from a new book on computers called The Micro Millennium. We stopped to consider them in class; I think these words are worth considering now:

> The invention of writing was the most revolutionary of all human inventions, for in one great blow it severed the chains which tied an individual and his limited culture to a finite region of space, and to a restricted slice of time. Through the act of writing, one human being could express ideas or facts which were communicated to another individual.

> These facts could then remain as a permanent record after the originator had forgotten them or had passed away into dust. The significance of permanent data storage is the principal and perhaps sole reason why Man is so absolutely the dominant creature of the planet. All nonhuman animals carry their knowledge and experience with them when they die. Man can preserve the richest fruits of his brain power, and stockpile them indefinitely for his descendants to feed on (Christopher Evans, 1979, pp. 112-113).

Words are the power source of mankind. Even if students begin their appreciation of the power of words collecting a slang dictionary, that appreciation will not end there.

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IRRESPONSIBLE LANGUAGE POSES THREAT TO DEMOCRACY

June Jordan, poet and essayist, told a session of the NCTE Convention last November that Americans must cry out against the growing use of irreponsible language by political leaders. "We will have to eliminate the passive voice from our democracy," she said. "We've all become afraid of the truth. This is an absurd situation for a democracy . . . . The passive voice is something we can't allow because it does not allow us to know who is doing what to whom."

Jordan said that Americans have not demanded a meaningful education for their children. "I believe Americans have wanted their sons and daughters to write just well enough to fill out a job application," she charged. "Americans have wanted their children to think just well enough to hold that job. Not many people have wanted to start trouble or get into it. So I would say that our schools have served most of us extremely well: Minority children have been silenced or eliminated. White children have been pacified into barely competent imitations of their fear-ridden parents. . . . Until we can tell our children that truth is what they know and feel and need, then I believe our children will continue to act as though the truth is just something that will get you into trouble."

the counter-propaganda press
Box 365 Park Forest, Il. 60466

Dear Friends, Colleagues, Former Students (and even a few Strangers):

As you may know, my academic "hobby" over the past 10 years has been the creation of new ways to teach kids, consumers, and citizens how to analyze propaganda, whether it's commercial advertising, political persuasion, "cause" groups, whatever.

Although the professional persuaders are becoming much more sophisticated, we are still doing very little to prepare the average person to cope with this propaganda blitz. I've sought to provide "first aid" through some simplified teaching devices about propaganda analysis so that other teachers, writers, and editors could incorporate them in their classrooms and texts.

Over the years, some progress: at Governors State University, I've shared ideas with several hundred students; I've published some 200 pages scattered in various academic journals; and my teaching aids are being reprinted and used by others.

Now these ideas, plus much new material, are gathered together in a book, The Pitch, a coherent synthesis, a new way to analyze advertising.

This means I'm shifting roles--from author to publisher: producing a book and marketing a product. The book is at the printers now, due back in a few weeks. As the author, I'm pleased that this will provide readers (especially teachers and consumerists) with a good way to analyze advertising. As the publisher, I want to do some persuading myself:

I need your support, now, in helping me launch this book, The Pitch. If you agree that the kind of work I've done over the past decade is good and useful, I want you to be a subscriber to this edition, at a special prepublication price of $10.

---You'll have the pleasure of knowing that you are a subscriber; literally, an underwriter of this venture. Such grassroots support for an individual, from other individuals, is most appropriate for a book which points out some of the dangers and problems of corporate persuasion.

---You'll get a good book. Trust me! If you're interested in persuasion, in advertising and modern media, in words and the patterns of their use, you'll see some exciting new ways how to analyze the patterns of persuasion. And, after reading The Pitch, watching TV commercials will never be the same again.

Send your check for $10, now. You'll receive the book by August.

Thanks,

Hugh Rank

Hugh Rank
Professor

THREE HAIKU

Second Place (tie)

Rachel Givan

DEWDROPS GLISTENING,
REFLECTING JEWELS OF A
SPIDER'S TREASURE CHEST.

THE BLOOM OF YOUTH FADES--
A PLUCKED FLOWER LEFT LYING,
WILTING IN THE SUN.

LIKE THE NEWBORN SPRING
SECOND CHILDHOOD COMES INTO
THE WINTER OF OLD AGE.

Rachel Givan is a junior at Cortez High School in the Glendale School District, Phoenix, Arizona. Her teacher is Ms. Doris Leichty.

THREE HAIKU POEMS

Second Place (tie)

Wayne Motes

SNOW

FALLING HURRIEDLY,
EACH FLAKE POSITIONS ITSELF
IN THE PERFECT PLACE.

SUNSET

THE SUN FALLING FAST
STOPS TO TAKE A FINAL PEEK
AT THE DARKENED LAND.

FLOOD

THE FALLING RAINS RUN,
EACH DROP QUICKLY FINDS ITS SPOT
IN THE BIG PARADE.

Wayne Motes is a senior at Willcox High School. His teacher is Mr. Wayne E. Crane.

NUCLEAR DOUBLE-TALK: "NUKESPEAK"

Sam Totten

As we approach the year 1984 it is not a little ironic that we continue to be bombarded by more and more Orwellian language. As Robert K. Musil states in his essay "Teaching in a Nuclear Age," ". . . we witness the perversion of language constantly in thinking and talking about surviving nuclear wars."[1] This perversion of language is now being commonly referred to as "nukespeak," and it consists primarily of euphemisms, jargon, and bizarre acronyms.

In their book Stop Nuclear War: A Handbook, David P. Barash and Judith Eve Lipton have the following to say about "nukespeak":

> Language can be a great cover-up. It can hide what we are doing, not only from others, but from ourselves as well. Nowhere is this more apparent and more dangerous than in the case of "nukespeak," that strange and bloodless language by which the planners of nuclear war drain the reality from their actions. Nukespeak is the sanitization of the world's dirtiest words. It is at least partly because of nukespeak that hundreds of otherwise decent Eichmanns can go about their work with sanity and a feeling of personal decorum, removed from what they are actually doing. It is because of nukespeak that the targeting centers and institutes of strategic planning seem more like banking offices or accountancy firms than designers of death. Hitler spoke of the "final solution" to the Jewish problem--not mass murder. And our own strategists speak of "demographic targeting":--not the incineration of people. But genocide by any other name still stinks.[2]

The point is simply that language plays a very, very significant part in nuclear strategy planning as well as in the proliferation of nuclear weapons.

In another vein, "nukespeak," in its own inimitable way, allows public policymakers to deceive the public about the real nature of nuclear weapons, i.e., their annihilatory power. As Musil states,

> The Orwellian use of language to support nuclear war has extended to public policy, too. . . . James Fallows told me that White House speech writers must never refer to the destructiveness of nuclear war in such vivid, concrete terms as people being "fried." Instead the language must be cool and bureaucratic.[3]

And the significance of such distortion of language does not end with the above two situations. It is used not only to deceive and defuse the "explosive" power of language, but also to covertly quell citizen involvement and decision-making vis-a-vis the nuclear weapons race. In her article "Decoding Nuclear Jargon," Flora Lewis points out: "The notion has been spread that they (citizens) can only deal with

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simplicities, and that decisions must be left to experts to avoid the grave dangers of illusion. This idea has been reinforced by the lush growth of jargon among nuclear strategists."[4]

In relation to the above point, "nukespeak" lends itself to "forcing" people to become complacent and to remain ignorant about the threats posed by nuclear weapons as well as the horrific effects of nuclear war. As Barash and Lipton say, "The purpose of nukespeak is to cause us to think about something without really thinking about it--or rather, without feeling it."[5] Such a situation is rather insidious if one ponders the full ramifications of it.

To become cognizant of such distortions of language and to overcome the anesthetic effect of "nukespeak," it is incumbent on everyone to become conversant with it and to use one's imagination to attempt to figure out what it all really means. Barash and Lipton provide one example of how this could be done: "Perhaps our thinking would be clarified if we stopped talking about a nuclear war and substituted the nuclear war. Or better yet, maybe we should call it what it really would be, namely, The End."[6]

There are myriad exercises that a class of students can do in order to become conversant with "nukespeak." Musil suggests two options: ". . . it makes an excellent group project to collect and analyze them (Orwellian nuclear terms), or perhpas even to make a nuclear glossary, translating into plain, stark English the homey but deadly terms like 'silo' or 'nuclear exchange.' "[7] Students could also write short stories using "nukespeak." They could then exchange their papers and have a friend translate the story by replacing the "nukespeak" terms with graphic, "stark" English. Or, a teacher could create a crossword puzzle in which "nukespeak" terms had to be used. Better yet, each student could design a personal crossword puzzle in which "nukespeak" terms had to be used. Then copies could be made of each so that other students could attempt to figure them out. As one can see, the options for interesting exercises are many. Listed below are forty-one examples of "nukespeak." They constitute a mere but adequate sample of the vocabulary used by nuclear war planners, military personnel, some politicians, and even many "ordinary" citizens.

1. surgical strike - An American term used to indicate a selective attack with nuclear weapons in constrast to an all-out first strike or retaliatory strike.

2. football - the briefcase of the U. S. President which contains the secret code that allows him to order the launching of nuclear warheads.

3. broken arrows - nuclear weapon accidents.

4. soft-target - a target not protected against the blast, heat, and radiation produced by nuclear explosions.

5. the bomb - an oblique reference to the over 50,000 weapons in military arsenals across the globe.

6. reply - a counterattack with nuclear weapons.

7. scenario - the plans developed by wargame strategists as well as the imagined catastrophic consequences should a nuclear war break out.

8. acceptable damage - the amount of mega-deaths and damage determined (by military personnel) to be feasible should a nuclear war break out.

9. disagreeable consequences - the horrific carnage and destruction that would be in excess of "acceptable damage."

10. bargaining chips - billions of dollars' worth of missiles (that could end life as we know it) that are used as if they were so much Monopoly money in treaty talks.

11. smart bombs - nuclear bombs that can be guided electronically.

12. collateral damage - the murder and destruction of people (especially women, children, and the elderly) and property not intended and/or planned for.

13. counterforce strategy - blowing up the opponents' nuclear and military forces.

14. countervalue strategy - blowing up the opponents' cities and industrial areas.

15. device - a nuclear weapon.

16. postattack environment - the carnage and destruction that would be a result of a nuclear war.

17. demographic targeting - the planned incineration of people.

18. delivery vehicle - a bomber or missile.

19. reentry vehicle - a missile warhead that is capable of leaving and reentering the atmosphere.

20. overkill - the ability to kill more people than actually exist.

21. flexible response - various ways and options a country (and its nuclear weapons system) has to destroy its opponents.

22. limited nuclear war - the assumption that a nuclear war can be contained.

23. protracted nuclear war - a long or full-scale nuclear war.

24. nuclear deterrence - a strategic doctrine based on the assumption that a potential aggressor can be scared off by the threat of "unacceptable damage" and "assured destruction" through the use of retaliation with nuclear weapons.

25. fallout - radioactive (poisonous) debris from the detonation of a nuclear bomb.

26. fallout shelter - a basement of a building or a specially built room which is ostensibly capable of protecting people from the blast and fallout of a nuclear bomb explosion. A nuclear weapons expert recently called fallout shelters nothing more than crematoria.

27. arms race - the constant build up of deadly nuclear weapons by the U.S. and the U.S.S.R.

28. tactical nuclear weapons - nuclear weapons that will be used in a general combat situation.

29. crisis relocation plans - the plan by the government (U.S.) to move its people from likely target areas (i.e., large cities and ports) to outlying and ostensibly safer areas in the event of a major international crisis which could precipitate a nuclear war.

30. fail-safe - a computer back-up system which ostensibly prevents nuclear weapons from being accidently launched.

31. Little Boy - the name given to the nuclear bomb that was dropped on Hiroshima.

32. Fat Man - the name given to the nuclear bomb that was dropped on Nagasaki.

33. BAMBI - a U.S. anti-ballistic missile program of the 1960s.

34. SAINT - a U.S. anti-satellite program of the 1960s.

35. MARV - maneuvering reentry vehicle.

36. MIRV - multiple individually-targeted reentry vehicle.

37. SAM - surface-to-air missile.

38. MAD - the U.S. deterrence doctrine of Mutual Assured Destruction. That is, if the U.S. is attacked with nuclear weapons, the U.S. will retaliate with total destruction in mind.

39. NUT - the Nuclear Utilization Theory. This is the belief that nuclear superiority will enable one superpower to launch a first-strike attack and win a limited nuclear war.

40. PAL - electronic systems for the control of nuclear warheads, whereby these can be armed only if positive action to this end is taken by a duly constituted authority, such as the President of the U.S. or the Supreme Allied Commander of Europe.

41. Peacemaker - Ronald Reagan's name for the Missle-X nuclear weapons system.

No matter how these terms are taught or used in a classroom, the main thing is that students be encouraged to become knowledgeable about how such language in the nuclear age is having an impact on their lives. If that alone can be accomplished by a single teacher then he or she will have heeded Albert Einstein's very significant admonition: "To the village square we must carry the facts of atomic energy."[8]

NOTES

[1] Musil, Robert K., "Teaching in a Nuclear Age," Teachers College Record (New York: Teachers College Press, Columbia University, Fall 1982), p. 91.

[2] Barash, David P. and Judith Eve Lipton, Stop Nuclear War: A Handbook (New York: Grove Press, 1982), pp. 227-228.

[3] Musil, p. 92.

[4] Lewis, Flora, "Decoding Nuclear Jargon," New York Times (New York: The New York Times, November 11, 1982), p. 20.

[5] Barash and Lipton, p. 229.

[6] Ibid.

[7] Musil, p. 91.

[8] Michelmore, Peter, Einstein: Profile of the Man (New York: Dodd, Mead, & Comapny, 1962), p. 235.

ORWELL AWARD

Stephen Hilgartner, Richard C. Bell, and Rory O'Connor, authors of NUKESPEAK: NUCLEAR LANGUAGE, VISIONS, AND MINDSET, received the George Orwell Award, given each year by the Committee on Public Doublespeak of NCTE for the year's most outstanding piece of writing combating the use of deceptive language by spokespersons in the United States. The award was made November 19, 1982, at a session of the NCTE Convention in Washington, D.C.

"Hilgartner, Bell, and O'Connor have documented the story of our government's doublespeak about nuclear power, the deliberate deceiving of the public, and the ingenious misuse of language to misinform," said William T. Lutz, Chair of the Committee on Public Doublespeak. He commended the authors for "producing a valuable resource for those studying public language."

The Orwell Award for Distinguished Contributions to Honesty and Clarity in Public Language was established in 1975 "to recognize each year a work which has made an outstanding contribution to the critical analysis of public discourse. It is named in honor of George Orwell, author of 1984 and "Politics and the English Language."

DOUBLESPEAK AWARD

At last November's NCTE Convention, the Republican National Committee was named winner of the 1982 Doublespeak Award for its TV commercial crediting President Reagan for a cost-of-living hike in Social Security benefits that in fact stemmed from a pre-Reagan law.

The annual award highlights the year's most conspicuous example of public language that is "grossly unfactual, deceptive, evasive, euphemistic, confusing, or self-contradictory," said William T. Lutz, Chair of the Committee on Public Doublespeak.

Lutz described the commercial as picturing "a folksy postman delivering Social Security checks" and saying they include "the 7.4 percent cost-of-living raise that President Reagan promised." Lutz quoted the postman as saying that President Reagan "promised that raise and he kept his promise, in spite of those sticks-in-the-mud who tried to keep him from doing what we elected him to do."

"In fact, said Lutz, "the cost-of-living increases had been provided automatically by law since 1975, and President Reagan tried three times to roll them back or delay them, but was overruled by congressional opposition."

"A Republican official," Lutz said, "was quoted by the CHICAGO TRIBUNE [July 8] as calling the commercial "'inoffensive' and adding, 'Since when is a commercial supposed to be accurate? Do women really smile when they clean their ovens?'"

"The Committee on Public Doublespeak believes," Lutz said, "that all political speech, especially political advertising, should be accurate, and for that reason voted to present the award to the Republican National Committee for its misrepresentation and inaccuracy in this political advertisement."

Second place for 1982 went to Secretary of the Interior James Watt for saying, "I never use the words Republicans and Democrats. It's liberals and Americans."

Lawrence A. Kudlow, chief economist of the Office of Management and Budget, received third place, Lutz said, "for creating the phrase 'revenue enhancement,' which was used by the Reagan administration instead of the phrase 'tax increase.' Mr. Kudlow also created the term 'receipts strengthening.' When asked why the phrase 'tax increase' wasn't used, Mr. Kudlow replied, 'There's no better way to sell economic theory than by the euphemistic route.'"

Lutz said that unfortunately 1982 was a "good" year for doublespeak. It was "a year in which the Environmental Protection Agency forbade its employees to use the term 'acid rain' and decreed that henceforth the term would e 'poorly buffered precipitation.' It was also the year that Lewis Thurston, chief of New Jersey governor Thomas Kean's staff, noted that staff members do not have chauffeurs, they have 'aides who drive.'

"Meanwhile the Consumers Power Company noted that X-ray films of pipe welds in three nuclear power plants were not altered to make the welds appear more conforming to safety standards. Instead, the company claimed that 'enhancement had been performed' on the X-rays. And while Secretary of Defense Caspar Weinberger called defense 'the most important social welfare program for which the federal government must be responsible,' an anonymous Wall Street analyst was proclaiming that 'War is good business again.'"

DOUBLESPEAK SAMPLES

In the October 1982 issue of its QUARTERLY REVIEW OF DOUBLE-SPEAK, William T. Lutz, Chair of the Committee on Public Doublespeak of NCTE, surveys recent weasel words used in business, industry, government, the military, and other organizations.

"We've been publishing current examples of doublespeak in each issue for about a year and a half," Lutz commented. "This year the lists have grown significantly." Here are some samples from media reports:

Light or Lite: This is the term currently in use to glamorize lower-calorie drinks and foods, which languished on the shelves in the days when advertisers called them "diet" products.

Rebates, fees for product testing: according to a report in the PHILADELPHIA INQUIRER, a federal investigation has revealed that kickbacks in the heart pacemaker industry are referred to by these euphemisms.

Line extension: The NEW YORK TIMES reported that three tobacco companies have told critics that their practice of packaging high-tar cigarettes to resemble packs of their low-tar cigarettes is not "bait and switch," but "line extension."

An elite service arm of the president: This, according to the PHILADELPHIA DAILY NEWS, is U.S. Budget Director David Stockman's description of the Office of Management and Budget, which, he said, should get more money despite current federal retrenchment. One out of every eight OMB staff members now rates a "supergrade" salary.

Bureau of Combustible and Fire Risks: This is the new name for the Fire Department, as printed on a "No Smoking" sign in Newark, New Jersey.

Reduce Trade Barriers: Presidential counselor Edwin Meese, III insisted that this was the aim of a U.S. trade mission which sought to loosen cigarette advertising restrictions in Japan. THE NEW YORK TIMES quoted Meese: "I assure you the mission is to reduce trade barriers and not to sell more cigarettes."

Mechanically Separated Beef: This is the new term manufacturers of hot dogs and other products will now be able to use to describe salvaged beef or pork which includes bits of ground bone. The bone can now be described as "calcium," the U.S. Department of Agriculture says.

Soldierization: The U. S. Army explained its decision to eliminate mixed companies of men and women in basic training by saying it did so to "facilitate the Army's toughening goals and enhance the soldierization process."

Practice development: When they hire communications specialists, doctors, lawyers, and other professionals aren't advertising. According to the communications newsletter THE RAGAN REPORT, they're engaging in "practice development."

Terribly confused . . . : Censorship of the U.S. news media would be necessary in any future war, General William Westmoreland, former U.S. commander in Vietnam, said in THE OTHER SIDE [July]. "Without censorship things can get terribly confused in the public mind," he wrote.

THREE HAIKU

Third Place

Susan Braden

TIDE RACES TO FOAM
FROTHING IN BLUE EXCITEMENT
HURRYING TO SHORE.

QUIVERING PETALS
BENDING IN THE ANGRY WIND
BREAKING WITHOUT TEARS.

FEARFUL PAGAN NIGHT
SHEATHED IN EBONY SILENCE
STALKING DAWN'S SHADOW.

Susan Braden is a sophomore at Mountain View High School, Mesa, Arizona. Her teacher is Ms. Sandra Bouley.

ON BARBERISMS

Jonathan Seely

One can find almost anywhere an Eddie's Barber Shop or Edna's Beauty Parlor; one easily imagines their clientele. More so than in any other business or service, however, there has been among hair dressers a trend toward the linguistic pun or play on words. The clever language pun makes a name remembered. In addition, since humor can connote a sense of superiority and because hair dressers want to develop a select circle of customers, the catchy phrase or double-entendre can be used to foster such cliquishness. In the same vein an innovative word play suggests a contemporary awareness which the customer hopes is reflected in hair fashion.

Among names we distinguish alliteration, rhyming and assonance, word permutation, and double-entendres using minimal pairs, homonyms, and word substitution; names may of course fall into more than one category. With slight variations most of such name plays are quite common: A Cut Above, for example, catches the eye at the top of the Yellow Pages in most large cities. In what follows, citations are given only if the locale is essential to the pun.

1. Alliteration as a device is often found with the name of the owner or manager (examples not included here), with terms for shop, or in conjunction with haircutting:

Beauty Boutique
Beauty Box
Cal-Cutta (In California)
Clip-N-Comb
Crafty Cutters
Curl Company
Cut-N-Curl
Cutters Cottage
Dames & Dudes
Dapper Dan's
Hair Hangar
Hair Happening
Hair Harmonics
Hair Haus
Hair Haven
Hal's Head Hunters
Hank of Hair
Happy Hair
Hen House
Kustom Kutters
Mane Magic
Mane Man
Powder Puff
Razor Renaissance
Shag Shack
Shag Shop
Shearin' Shak
Sit-N-Snip
Soul Scissors

2. Rhyming or assonance:

Bob Shop
Chop Mop Shop
Clip Trip
Crazy Razor
Crown House
Curl-N-Swirl
Cut Hut
Foxy Locks
Groom Room
Hair Affair

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Hair Care
Hair Lair
Hair Repair
Head Shed
Hot Locks
Men's Den
Hair Flair
Hair Pair
Hairware
Hip Clip
Mane Tamers
Plush Brush

3. Double-entendre interpretations of a word or cliche:

About Face
Bushmaster
Clipper at Sailboat Bay (Miami)
Crowning Glory
Cutting Corners
Cutting Room
Different Strokes
Good Head
Guillotine
Hairy Experience
Head Honcho
Headlines
Head-Quarters
Headset
Heads You Win
Just-A-Hair
Long Hair
Men's Room
Permanent Solution
Short Cut
Uppercut
Yankee Clipper
Above and Beyond
Clip Joint
Command Performance
Cut Loose
Cutting Edge
Cutting Up
Electric Chair
Great Lengths
Hair-raising Experience
Head First
Head Hunters
Headmaster
Head South (North, East, West)
Heads Up
Headway
Locksmith
Making Waves
Permanent Basis
Prime Cut
Turning Point
Wave Lengths

4. Word Substitution or permutation within a cliche:

East Cuts West
For Heads Only
Hair and I, The
Hair Biz
Hair Connection, The
Hair Trek
Wilde Oscar's
For Hair's Sake
Go de Locks
Hair Benders
Hair by Fisher
Hair Lok Holmes
Head Stop

5. Word Permutations include:

Acc-U-Cut
Hairacy
Hairem
Hairgasims
Hairitage
Hairizona (in Arizona)
Haironetix
Hairphnailia
Syndicut
Aristocut
Hairaphernalia
Hairess
Hairismatic
Hairizon
Hairlarious
Hair-O-Scope
Hairscapes
T'Hairapy

6. Minimal pairs:

curly/Shirley	Curly Temple
hair/air	Fresh Hair
Hair Canada	Haircraft Plant
Hair Express	Hair Fare
Hair Lock	Hairport
Hair Power	Hair Space
Hair Stream	Hair Way
Hair West	Hughes Haircrafts
Northwest Hairlines	Up in the Hair
U.S. Hair Force	
hair/care	Care Cut
hair/fair	Family Af-Hair
hair/hay	Hair Fever
hair/hear	Hair Say
hair/heir	Hair Apparent
Hairloom	
hair/here	Hair After
Hair and There	Hair At Last
Hair At My Place	Hair I Am
Hair It Is	Hair We Are
hair/O'Hare	O'Hair International
hair/stair	Spiral Hair Case, The
locks/rocks	Get Your Locks Off
nails/tails	Heads or Nails
shear/hair	Shair
shears/here's	Shears To You
shears/tears	Blood, Sweat & Shears
shears/years	Shears Ahead

7. Homonyms:

a head/ahead	A Head of Time
Get A Head	
Hair/hare/Herr	Hare
March Hair	Mein Herr
in/inn	Head On Inn

male/mail	Male Call
U.S. Male	
mane/main	Mane Attraction
Mane Event	Mane Street
refurl/referral	Curl Refurl
shear/sheer	Shear Delight
Shear Genius	Shear Pleasure
Shear Power	

8.a. Literary references are frequent (many are included in other categories), but whereas the allusion may be to some aspect of haircutting, there is not necessarily a pun:

A Close Encounter	Arrangement, The
As You Like It	Barber of Seville, The
Barbery Coast	Beauty and the Beast
Catbird Seat	Figaro
Goldilocks	Great Expectations
Hairy Ape, The	Rape of the Lock, The
Razor's Edge, The	Roots

8.b. Literary references or names may in turn designate the clientele; in addition to the inevitable House of Venus one finds:

Adam & Eve	All in the Family
Beau Brummel	Beau Geste
Bonnie & Clyde	Guys & Dolls
My Fair Lady	Pygmalion
Samson & Delilah	Your Father's Mustache

9. Barbers and shops: Rather than to a barber, beautician, or even hair stylist, we now go to a cutologist or haircutect. And there are hairsmiths, hairtenders, hairtinkers, hairtakers, and hairsurgeons. Rather than a barbershop or beauty parlor there are now tonsorial parlors and in New Orleans a Trichology Adornment Center. And there are hairtiques, hairaramas, hairberdasheries, beauterias, hair studios, and hair factories. Eddie and Edna are out.*

*The author has for ten years had his hair cut at home by his wife.

THREE HAIKU

Fourth Place

Wendi Gardner

THE DISCOVERY
OF ONESELF IS A VALLEY
TURNED GOLDEN IN FALL

POLLUTION WILL CEASE
WHEN THOSE RESPONSIBLE HEAR
SINGING BIRDS NO MORE

A DYING ROSE IS
THE PLEDGED MARTYR FOR A NEW
BUD TO OBTAIN LIFE

Wendi Gardner is a senior at Lake Havasu High School, Lake Havasu City, Arizona. Her teacher is Ms. Kathryn Lund.

T-SHIRT COMMUNICATION

Claire Schon and Jan Ferrell

T-shirt communication resembles the blurb. People want to communicate their interests. Often, the device to do so is the T-shirt. Many societies have become too populous for people to find others with common interests and ideas. The T-shirt is one way to do so. It allows a quick exchange between wearer and observer, and communicates color, art, and readability. The T-shirt is an extension of one's total communication process if one chooses to wear one.

The T-shirt can also be an educational tool--a novel way to teach language. The following lesson is an example.

1. (The day before) If the class is cooperative and likes the spirit of fun, ask students to wear T-shirts tomorrow with slogans on them.

2. (Next day) Go around the room and list the T-shirts worn that day on the board.

3. Ask students to think of T-shirt slogans they have seen. List them on the board. Pass out a list of T-shirt slogans you have (attached). Look at any not listed on the board.

4. Go through the list on the board and on the hand-out and decide if slogans are complete sentences or sentence fragments.

5. Ask students to list the fragments on a sheet of paper. They are to complete each fragment. Under the completed fragment, they are to identify the part of speech that was added.

6. If time. . . .

   Have students categorize the nouns in the slogans into different subject areas. Make a study out of what subjects seem to be popular and a survey as to how they are treated.

Cultural:

"Shakespeare In The Park"
"Beethoven"
"Ides of March"
"Fear and Loathing"
"San Francisco Ballet"
"Amboseli--Elephant--Kenya"

Tourism:

"I New York"
"Tourism in Ughanda" (a joke?)
"Only in Texas" (with a picture of an armadillo)
"Sunny Tucson"; "I'd Rather Be In Tucson"
"OXFAM--America--Nicaragua"
"MAZATLAN"; "HAWAII"; "Anaheim Hills"

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Business Advertisements:

"CATO"
"Jo's Pub" "Rape Crisis Center"
"The Cowboy"
"Media Probes"
"The Shanty"
"Anderson Construction"

Causes:

"Animal Rescue--West African Wild Life Society"

"Save The Whales"
"No Nukes"
"Solar Power"
"ERA"
"Johny Appleseed--Saved a TREE"
"Stop Palo Verde"
"If you think the system is working, ask someone who isn't"

Personal/descriptions/names:

"Hug Me"
"Shipwrecked"
"Smile"
"Chocolate" (on a black person)
"Apple dumpling"
"Fagged out"
"Kotton Kandi"
"SuperMan" (on a weight lifter)
"The Dude"
"Love a Nurse"
"BABY" (with an arrow pointing down to the belly)

Puns/rhymes/announcements

"With friends like this, who needs anemones"
"Divers do it Deeper"
"Get ready for Freddie"
"English Teachers are NOVEL Lovers"
"I beat the CUBE"
"Fire Fighters still make housecalls"

Sports:

"Oberlin Fencing"
"Running is a Natural High"
"We Have Fun" (on a jogger's shirt)
"Intramural Turkey Trot"
"Under construction, don't mind my sweat"
"Tucson Fun Run"
"Olympic Bun Run"
N.Y. Yankees"

GETTING THE MOST OUT OF MAGAZINES

Connie Pilkington

Slowly, inch by inch, they pile up in the corner of your garage. Life, Reader's Digest, Sports Illustrated, and others gather side by side awaiting the next church paper drive or high school bonfire. Instead of letting those magazines collect dust, why not put them to use as numerous supplemental learning devices? Listed below you will find helpful ideas which are applicable at many grade levels.

Advertisements

Advertisement headlines are usually punctuated sentence fragments. Cut out the fragments, mount ten to a card of construction paper, and laminate. Each student should have his own card. Number each card so you will know which card the student has. The student should make a complete sentence out of each sentence fragment without changing the word order of the fragment.

Find examples of figurative language used in ads and make posters illustrating each, or have your students seek, find, and create their own posters.

Use models from different ads as the subjects of contrast/comparison or descriptive paragraphs.

Show advertisements that use mythological names or symbols. Students can create ads in which a mythological god or hero endorses the product.

Mount and laminate whole page advertisements. (Reader's Digest is a good size.) Discuss and identify advertising fallacies. Afterwards, have the students try to create a flawless ad.

Use ads to cut words out for "Found" poems.

Clip tourism department write out coupons offering free state information. These may be saved as address references when teaching letter writing; however, if you need regional pictures or information, mail the coupons and expect plentiful returns.

Cut out words for vocabulary study. Group them thematically and glue on construction paper.

Professors, in addition to discussing the total concept of an ad (color, wording, appeal, etc.), may want to discuss subliminal embedding used in advertisements and make reference to books on that subject matter.

Pictures

Use mounted pictures for the use of discussing characterization. Follow up with a writing assignment on characterization or a first person narrative.

Connie Pilkington teaches at Charles Page High School, Sand Springs, Oklahoma.

Cut out three to five pictures of people. Glue them on construction paper and laminate. Students can write a short story using the people pictured as the characters in the story.

Save pictures of important, influential, or famous people. Display one picture per week. During that week, discuss the person's contribution or importance to society. Review pictures periodically.

Cut, mount, and laminate unusual pictures. These pictures can be used for caption writing contests or as the subjects for short stories.

When teaching students to write directions, write the task on one side of a 3 x 5 colored card. On the other side, glue a colorful picture that coincides with the assignment. The picture may be of a small boy crying; the task may be to write directions on how to smile. Be sure to have a class set and be sure all cards are laminated.

Cut and mount individual pictures on 3 x 5 colored cards. The pictures should all be of the same theme. Type a writing assignment on the back of the card. For example, at Christmas time you might have a set of red and green cards with holiday pictures and writing assignments.

Clip and glue thematic pictures in colored file folders. For instance, you might have single folders for each of the following: football, motorcycles, statues, food, horses, jogging. By using as many pictures as possible, students write short composition assignments which apply to those pictures. For easy organization, have each student place the completed assignment in the folder and pass in both folder and assignment. After you have finished, you not only have a file system for pictures, but you also have a variety of centers which will meet the interests of your students.

Keep a file folder of various pictures. These may be used for collages, illustrating poems, bulletin board displays, and so on.

Stories and Articles

For smaller sized magazines, stories may be clipped and "filed." Fold a piece of construction paper in half and staple the top and bottom leaving a side pocket. Glue the first page of the story on to the front of the construction paper. Slip the rest of the story into the pocket. For protection, laminate. Display the stories so that a student who has a few extra minutes may read a variety of short stories.

Share and display articles of importance. (What to do during hotel fires, first aid techniques, how to apply for college, and so on.)

Clip story titles. Students can write their own original stories based on the titles.

Clip and study anecdotes. Have students write their own anecdotes.

Study consumer reports of products. Students can write their own reports after actual comparisons of products.

Study different question/answer columns. Students might write a question to a magazine or have their own question/answer column.

Many magazines have a column where one reader shares a special story or speaks out on an issue. Familiarize your students with samples and have them write a "speak out" to a magazine.

Highlight a vocabulary word in mounted stories or articles. Students should be able to define the word according to the way it is used in the story.

Miscellaneous

Clip and mount quotes or quips to use for class discussion or to use as topics for themes.

Clip cartoons. Use for studying puns and figurative language or writing captions.

Save crossword puzzles for vocabulary building.

Clip and mount vocabulary building exercises found in many magazines. Be sure to keep an answer key.

Have your students save a monthly horoscope. Each should also keep a diary for that month. Upon completion, write a contrast/comparison paper between what was to have happened and what actually happened.

Study letters to the editor. Students can write their own letters after reading an article from the magazine. Mail the letters to the editor.

Buy a "hit song" magazine and finally see the words to the songs teenagers listen to. Use the lyrics in class to introduce new vocabulary and to study the songs as literary works.

Although each magazine offers its own possibilities for classroom use, the suggested activities listed cover the general material in most magazines. If you are hesitant to undertake different projects because of time, cut your time in half by having your students bring in pictures, cartoons, titles, or whatever you need. Also, ask the librarian for any magazines ready for discard.

Using magazines will not be the answer for a perfect teaching tool, but the slick paper, bright colors, and bold type will offer a welcome diversion to the heavy textbooks and green chalkboards.

WINTER

Joseph Simms

ICY WINTER WINDS
SEND FLURRIES OF CHILLED SNOW
THROUGH THE FOREST

THE ICY LAKE WATER
DRIVES THE GEESE FAR OFF SOUTH
FOR THE LONG WINTER

BRILLIANT WHITE SNOWFLAKES
FALLING IN THE FOREST, SOFTLY
CLINGING TO THE TREES

Joseph Simms is a junior at Santa Rita High School in Tucson, Arizona. His teacher is Mr. Merle McPheeters.

A TEACHER OF PARODY

Carol Osborne

It was not so many days ago,
    In a classroom by the sea,
That a teacher there taught whom you may know
    As the one who loved parody;-
And this teacher she taught with no other thought
    Than helping the writers-to-be.

She was alive and she was alert,
    In this classroom by the sea,
But she knew that her students would know what they knew--
    As writers they were fated to be--
Only if they had imitated styles
    And created a parody.

And this was the reason that, in her course,
    In the school system by the sea,
She used examples from Greenburg and Cate,
    (And another from Stiles makes three),
To show her creative students that
    Styles were easy to see,
And that Goldilocks in a Joycean tale
    Was an effective parody.

The others, not teaching style in class,
    Went envying her, you see;
Yes! that was the reason among other things,
    In this community by the sea,
That the teachers banded together, sharing
    And caring about writing-to-be.

Together their knowledge was stronger by far than the lore
    Of those who let well enough be--
    Of those who refused to see--
And neither the instructors in college above
    Nor the principals down by the sea
Can ever erase what the institute did
    To the teachers down by the sea.

Carol Osborne teaches English at Kempsville High School in Virginia Beach, Virginia, and was a 1979 participant in the Eastern Virginia Writing Project.

For the sun never dawned without bringing the yawns
Of the students by the sea;
And now they're awake; pen and paper they take
To create a parody.
And so, all the school year, we remember it clear
That the students, our students, have fun all the year
To create, imitate, parody.

If you really want to hear about it, the first thing you'll probably want to know is where I came upon the idea of using parody, and what the purpose is for teaching students to copy other writers' styles, and what educational journals I have used in my research, and all that teacher kind of crap, but I don't feel like going into it, if you want to know the truth. In the first place, the summer is not a time when I like to go to the goddam library, and in the second place, I think it's pretty phony and all to quote a bunch of "experts" who probably haven't ever been in the classroom in a million years. But, for Chrissake, I had to write this lousy article so I decided I'd have a hell of a lot of fun doing it. It really might kill me, and the paragraphs might not hang together like they should, but I'm going to try and write each passage in a different crummy style.

Anyways, since you don't know about me without you have been in a school by the name of Kempsville in Virginia Beach, I reckon I oughta let you in on my ways. Usually I don't take no stock in research, as I said before, considering I trust common sense mainly. But last summer when I was wanting to be respectable, I let these here Eastern Virginia Writing Project teachers learn me about something called the composing process. Now, like I told Tom, being cooped up in a classroom or in a library is almost more than a body can stand, but I did come across an awful sight of new ideas in those books I read. A man by the name of Edward P.J. Corbett made one real good book, Classical Rhetoric and the Modern Student, and he told the truth in there about how kids develop their own styles. He reckoned that it would take a tolerable long time for them students of his to pick up on those complicated sentence structures unlessn he was to have them analyze, or to put it rightly, tear apart, writings made by big important people and even little people like me. Then he says, by and by, that those students of his should imitate (I figure he means copy here) those styles themselves. Well now, I reckon I know when something's true and when it ain't, and from my experience, Mr. Corbett knows what he's talking about. Only I thought it all over and I judged that parodying, or exaggerating, a style might be a sight more fun than just copying it. That way I could justify what I had been doing all along, considering I had already made all my students parody styles whilst they told that old story of Goldilocks and them three bears.

Let us go then, you and I, when searching for new lessons to try like scavengers at a dump; let us go, past grammar books and exercise sheets, the terrible retreats of teachers caught unprepared in composition classes where any student who knows how to diagram passes; let us demand with insistent arguments to know what writing assignments make sense. Let us ask an overwhelming question about style. . . . Oh, do not ask, "What is it?" Let us go and make our visit.

Of a teacher's first lesson on style, and the fruit of that neglected realm, whose very nature determines the success or failure of the writer, Sing, Heavenly Muse and first year teacher.

I celebrate my ideas and write my lesson plans, and what I assume, you shall assume, and what Corbett, D'Angelo, and Eastman assume, you shall also assume, for

every book I have read as well can be read by you. (But enough of theory.)

I cannot, for my soul, remember how, when, or even precisely where, I first became acquainted with the parodies first published in Esquire Magazine (1958) by Dan Greenburg. Long years have since elapsed, and my memory is feeble through much suffering in English classes. Or, perhaps, I cannot now bring these points to mind, because, in truth, the character of Greenburg's parodies, his rare achievement in retelling the story of "The Three Bears," his singular yet appealing cast of humor, and the thrilling and enthralling accuracy of his imitations of the styles of Joyce, Hemingway, and Salinger, made their way into my heart by paces so steadily and stealthily progressive that I now feel his words were my own. Parody! Parody! Buried in studies of style more than all else adapted to quantitative analyses of linguistic structure, it is by that sweet word alone--by Parody--that I bring before mine eyes in fancy the image of students who have fun writing.

Call me a writing teacher. A few months ago--never mind how long precisely--having to teach my students to analyze other writers' styles, and wanting them to develop their own styles, I thought I would bring parodies written by Dan Greenburg, Martha Stiles, and the students in Julian Cate's class, to share with my students. It was a way I had felt of having them look closely at stylistic features as they compared the parodies to sample passages from the styles that had been imitated. Whenever I have students examine writing closely; whenever I have them compare a parody of a writer's style to an original passage; whenever I ask them to identify the stylistic features exaggerated by a parodist; whenever I tell them to imitate this style; and especially whenever I ask them to attempt to parody a style, one that they have analyzed by themselves--then, I account it high time that I congratulate myself for helping them develop their writing abilities. With an enthusiastic flourish, my students threw themselves upon the task; I quietly witnessed their work. There was something surprising in this. If they but knew it, all these students, some time or other, could create another Moby-Dick, for they can possess the same knowledge of structure, if they imitate other writers, that Melville possessed.

Now, my students would have told you doubtless already (if only they were here to speak) how I told them to divide into small groups and take those parodies which retold the story of "The Three Bears" and examine them while I wandered around the room and helped them in their stylistic analyses. That was all I needed to do since the students would have told you doubtless already that I had prepared them for this assignment, had let them compare poems and parodies of poems before, poems that were written by students, who had on their own realized the enjoyment (it was enjoyment, for what else could induce children to set pen to paper and create for themselves a work; a work not original in one sense, for it was an imitation of a style, but which, if the truth is known, required more care and polish than did free writing, a work which did not stifle creativity, baut developed it and along with it a sense of the variety of language structures open to the writer) of writing parodies.

After the students identified the major stylistic features in their passages (having looked at the words themselves--their size, their nature, their placement on the page; and having counted the number of idiomatic expressions, the average number of words in a sentence, the relative number of adjectives, and pronouns and verbs and nouns, and the number of subordinate structures) yes identified all the distinctive uses of language which that writer used (used and used effectively; or not effectively?), these students then wrote passages about their own subject matter (oh yes, their own ideas now) in the same style which they, a matter of minutes before, had analyzed. The students, experts now that they had analyzed and imitated that style, taught it, explained its intricacies, to their classmates.

And then I asked them again to write a parody yes and they responded smiles all crimson and eyes alive yes and I told them now my voice low about the many ways they could do it yes they could parody e.e. cummings a punctuation specialist from Massachusetts or in the evening hours D.H. Lawrence or perhpas yes they could write in a scientific journalistic or bureaucratic style yes and they said what do we write about and I responded with my eyes and drew their attention to the parodies we had read and said yes tell me about the three bears yes and they said their hearts going like mad yes we will we said yes we will Yes.

PARENTS CAN BE KEY TO CHILD'S READING INTEREST, SAY WINNERS OF SCHOLASTIC BOOK CONTEST

Parents can help their children become better readers--and more and more of them are doing just that, thanks to teachers who make school reading programs into family affairs.

But just how do teachers motivate parents to help their children read? That question was posed to educators across the nation by book editors at Scholastic, Inc., world's largest publisher of books, magazines. and educational materials for schools and young people. Teachers were asked to send in their projects for parent involvement as entries in a "Great Paperback contest." More than 500 classroom teachers, reading specialists, PTA groups, librarians, and others responded with reports on dozens of innovative strategies through which teachers and parents create reading success stories. There were 10 winners and 50 runners-up.

One of the runners-up was from Arizona:

Vicenza Genovese
Madison Rose Lane School, Phoenix

Here are some examples of "family affair" reading programs, which--with slight variations--are used in many schools:

* *Teachers invite parents to the school for discussion of books used and reading program goals.*
* *Parents receive a handbook of helpful home-teaching tips, followed up by an occasional newsletter.*
* *Parents and grandparents come to the school and read aloud to the students. Or the children read to the adults.*
* *Students read books their parents read when young, while parents read books their children are reading now. Discussions of the books are held at the school.*
* *Parents use vouchers to record time that students spend reading. Vouchers are deposited by students in a school "book savings account" in exchange for a number of points. Accumulated points can be exchanged for gifts such as records, gum, school supplies in a "store" run by parents.*
* *Community attention is drawn to the reading program with a pep rally featuring cheerleaders and majorettes. Follow-up includes photos in local newspapers of families reading together or discussing books.*

NON-SEXIST LANGUAGE FOR PEDAGOGUES

Barbara Wade

"Words are magical in the way they affect the minds of those who use them . . . they have an almost miraculous effect on human behavior."--Aldous Huxley in Words and their Meanings (1940:9).

"Attempts to change sexist usage meet not merely with resistance, but with ridicule. It is odd that such ridicule often comes from the very people who profess their faith in the power of the word--linguists, literary critics, members of the MLA."--Deborah Rosenfelt and Florence Howe in "Language and Sexism" (Modern Language Association Newsletter, December 1973).

Despite a strong stand by NCTE that sexist language should be eliminated from its publications, many English professors still vigorously defend sexist language as "correct" and "pure," while others consider the issue trivial. How can we convince our recalcitrant colleagues that eliminating sexist language is a serious priority? Discussing audience response to sexist language as a critical element in communication and stressing the stylistic importance of parallel usage and the rhetorical power of accurate, unambiguous, rhythmic language are two possible strategies.

The idea that the "generic" masculine is not perceived as generic is becoming better and better substantiated. Miller and Swift report that Alleen Pace Nilsen, in her 1973 study at the University of Iowa of a hundred children ranging from nursery school to grade seven, found by using a picture technique and such sentences as "Man must work in order to eat'" and "'Around the world man is happy'" that a majority of children interpret these statements as referring to male, not female, people.[1] This find is hardly surprising when one considers that in a study by Alma Graham of a large sample of children's books "97 percent of the masculine references had actual or implied male antecedents"--only 3 percent were generic.[2] In another study, 500 junior high students in Michigan were asked to draw pictures of primitive people as they were described in a number of activities and to give their characters modern names. Students in one group were given statements with the words early man, primitive man, mankind and he. Statements for students in the second group contained the words early people, primitive humans, and they. Finally, a third group was given statements with men and women and they. Perhaps it is no surprise that the third group had the largest number of females in their drawings or that the first had the least. And if one considers the pervasiveness of masculine language used to describe human evolution, perhaps it is not surprising either that a majority of students of both sexes apparently did not conceive of women as being involved either in agriculture or in making tools.[3] As Miller and Swift comment in discussing this study of Linda Harrison's, "Whatever may be known of the contributions females made to early human culture, an effective

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linguistic barrier prevents the assimilation of that knowledge in our present culture."[4] Women in history have become invisible through the masculine bias of our language.

This lack of perception of the "generic" masculine as generic is not limited to children. Moulton, Robinson, and Elias from Bowling Green University have concluded that "a male term used as a gender neutral term leads one to assume that a male is referred to even in explicitly gender neutral contexts."[5] In their study, 264 fejale and 226 male students were randomly assigned to one of six groups. Each group was given one of the following two statements with either his, his or her, or their in the blank space, unmarked so that no attention would be called to the pronouns: "'In a large coeducational institution the average student will feel isolated in _____ introductory courses'" or "'Most people are concerned with their appearance. Each person knows when _____ appearance is unattractive.'" Students were given instructions to write a story to illustrate the idea and to give their main character a name. When the pronoun his was in the statement, 35% of the story characters were female; when their was used, 46% were female; and when his or her was used, 56% of the characters were female, approximately the percentage of females in the group. Even when the subject matter draws upon personal experience, these researchers conclude, people tend to think of males when the generic masculine is used.[6] A 1972 study made by Joseph W. Schneider and Sally L. Hacher also indicates that neither men nor women make the generic leap. In their study, help in collecting pictures for a sociology text was solicited on several campuses. Half of the college students were given chapter titles including the word man, and half were given titles with the word people. When the word man was used, a significantly larger number of pictures submitted included males only or primarily males.[7]

Because of audience response to the "generic" masculine, then, not as generic but rather as masculine, women and their accomplishments are rendered invisible by its usage. In addition, many women are beginning to respond negatively to sexist language and comments which stereotype women. Thus, speakers or writers using sexist language and stereotyping are likely to alienate a portion of their audiences.

Sexist comments that indicate stereotyped preconceptions of a woman's role or abilities or that patronize are surely the most offensive to women, and academia is sadly not free of such comments. In a study of female clerical workers at the University of Michigan, Betsy Stevens found that 73.5 percent of the respondents remembered statements that offended them as women. Several of these comments follow:

"You are a hard worker--you can endure as much as a man."

"You just need a man to show you."

"A woman doesn't have to have a career."

"You're much too young and pretty to be making such decisions on your own."

"Be a good girl and do this for me."

"Office girls"

"Office gals"[8]

The very fact that an explanation of why these comments are sexist was published in the Personnel Journal in 1977 is a telling comment on the need for consciousness-raising among our colleagues. Such consciousness-raising can perhaps be more effective if it is gentle than if it is harsh. I recall responding with incredulity and then anger when the Chair of the Business Department at Berea College introduced a new colleague as a faculty meeting with the comment, "One thing I will say for her is that she certainly has improved the looks of our department." Polite laughter followed as I glanced about the room and exchanged indignant expressions with a few others. I spent the remainder of the meeting penning an angry letter asking if a male would have been introduced with a mention of his physical attributes rather than his professional accomplishments, but instead of sending this angry epistle, I decided upon another tactic. I drew a cartoon of an older man introducing a younger man with a restatement of the faculty introduction but using a masculine name and pronouns. On the young man's face is a look of incredulity and above the cartoon is the caption "Say that again???" I sent the signed cartoon to the offending faculty member and in a few days heard from a student that the cartoon was on this faculty member's door. Soon after I received a note thanking me for calling the sexist remark to his attention, and since then this professor has become a strong proponent for non-sexist language usage. Of course someone else might have been offended by the cartoon, but I have found humor to be an effective technique in consciousness-raising about sexist language without alienating the offender. And we do want to gain allies, not enemies.

That women would be offended by blatant sexism in language is hardly surprising, but many are also feeling increasingly alienated by the use of the "generic" masculine. Again, I draw from personal experience to illustrate this point. At a recent faculty meeting at Berea College, a new goals statement for the college was presented. The term "brotherhood of all men" was challenged as sexist, and a motion was carried for the committee that had written the statement of goals to remove all sexist language from the statement. This motion was the only proposed change that passed unanimously, although I suspect that there were silent but intimidated dissenters. At the following meeting the statement reappeared with the term "brotherhood of all men" intact. The indignant anger of the women in the room was a felt presence, and the retention of the term was challenged. When the chair of the committee defended it as important to the tradition of the college, especially since it followed the traditional language of the Bible, a highly respected professor who is also a deeply religious woman answered that tradition was precisely the issue--that the exclusion of women from significant roles in the church and in society was a part of the same tradition that excluded women in language usage. She also spoke of her continued embarrassment when friends from other places asked her why Berea College persisted in its male-dominant usage of language. In the ensuing discussion approximately a third of the faculty--female and male alike--spoke for the change to non-sexist language, some quite movingly. This time when a more specific motion to reword the offending passage to read "the kinship of all peoples" received unanimous approval, it was with a spirit of victory and a sense that it might be a while before another document came to the floor for a vote without a prior proofreading for sexist language. And in subsequent faculty meetings, there seems to have been a clear attempt to use non-sexist substitutes for the generic masculine even in spoken language.

Another tactic, then, for persuading our colleagues to avoid sexist language is by making them aware of audience response to it, both by being able to cite research that suggests that the "generic" masculine is not perceived as genderfree and by challenging sexist language whenever it appears. Perhaps our most persuasive argument in doing the latter is pointing out our shared belief in the power of language.

When women are referred to in demeaning or disparaging terms or when language renders them invisible, this usage not only reflects their status in society but also constantly reinforces negative attitudes towards them. It is also this shared love of language that can persuade English professors to become advocates of non-sexist language that follows the dictates of parallel usage and that is accurate, unambiguous, and rhythmic.

Parallel Usage and Accurate, Unambiguous, Rhythmic Language

Parallel usage (using comparable terms for men and women) differs from parallel structure in form but not in intent; the purpose of both is to make clear relationships of equal value. When either is violated, the effect is to obscure the relationship of equality and, in the case of the former, usually to trivialize women and their accomplishments. Thus one should not make references to a female secretary as a "Girl Friday" or "my girl" unless one is prepared to call a male secretary or clerk a "Boy Thursday" or "my boy." (Surely Americans are still familiar enough with the Black civil rights movement of the 1960's to understand how demeaning it can be to be called "boy"--or "girl.") Although Edwin Miller in his "Critique of the New Feminist Grammar" comments that he does "not know what to suggest about the girls in the office problem,"[9] one wonders what is so difficult about calling them women or business managers or typists or any number of more accurate terms. Miller further says that "obviously consciousness has been raised only selectively if the fellow/girl pair has not been noticed and the casual assumption is made that a man/girl pair is implied when it is not."[10] His contention that girl is parallel to fellow and therefore acceptable, rather than parallel to boy and therefore not, seems weak. The phrase "going out with the girls" is certainly parallel to "going out with the boys," both acceptable references made to sexually exclusive outings similar to those of early adolescence. But to refer to a grown woman as a girl in a situation in which a man would not be referred to as a boy is patronizing, even if unconscious. This need for parallel usage cannot be over-emphasized. Consider, for example, the substitution of career woman for career girl. Even this change causes difficulties since it implies that a woman with a career or job is an exception, when in fact a majority of American women now work outside the home. Again, the parallel should be considered. Would one say career man?

Other needs for parallel usage to avoid trivialization of women and their work or accomplishments involve the use of titles. The touchiest problem here is the Ms./Miss/Mrs. designation. Although the term Ms. was coined to parallel Mr. as a term which does not designate marital status, it has been used inaccurately to refer only to women whose marital status is unknown (as in bulk mailings of advertisements) or to feminists rather than all women. I even attended a recorder concert in the 1970's in which performers were erroneously labelled Ms. with their husbands' names following; of course the parallel would be to refer to the men as Mr. with their wives' names following. In addition to using Ms. accurately as a parallel to Mr., these titles can be omitted in many instances and full names used. After the first full name reference, a woman's first name should not be used alone in subsequent references unless a man's first name would similarly be used alone, since the use of first names usually suggests familiarity, informality, or inferior status. Thus one might write of Taylor and Burton but not of Liz and Burton. If academic, professional, or honorary titles are to be used, they should be used equitably. Thus if both partners in a marriage have PhD's or MD's, the title should be used either with both or with neither; to say "Dr. and Mrs. Bill Sawyers" subordinates the woman. Consider, for example, two entries in the "Notes of Contributors" to a collection of papers entitled Semantic

Syntax and published in 1974. George Lakoff is described a "Professor of Linguistics at the University of California at Berkeley" while Robin Lakoff is described as "George Lakoff's wife, and also a Professor of Linguistics at Berkeley."[11] Even had her name preceded his alphabetically, one doubts that he would have been described first as "Robin Lakoff's husband." Simply pointing out the absurdity of such unparallel usages in reverse should have persuasive power.

The desirability of clarity in language usage is not a point that many English teachers would dispute. The only task here, then, is to point out the inaccuracy and ambiguity of sexist language and the clarity of non-sexist substitutes. The lack of clarity of the "generic" masculine has already been pointed out in the discussion on audience response, but an excerpt from Martyna's article "Beyond the 'He/Man' Approach: The Case for Nonsexist Language" points specifically to the problem of accuracy:

> Startled laughter often greets such sentences as, "Menstrual pain accounts for an enormous loss of man power hours," or "Man, being a mammal, breastfeeds his young." We do a double take when hearing of the gynecologist who was awarded a medical award for "service to his fellowman." C.S. Lewis captures the importance of these reactions: "In ordinary language the sense of a word . . . normally excludes all others from the mind. . . . The proof of this is that the sudden intrusion of an irrelevant sense is funny. It is funny because it is unexpected. There is a semantic explosion because the two meanings rush together from a great distance; one of them was not in our consciousness at all till that moment. If it had been, there would be no detonation."[12]

The quotation from C.S. Lewis also brings to mind the problem of ambiguity that sexist language creates. This ambiguity is perhaps most serious legally. The issue of the Egual Rights Amendment would not exist if Supreme Court justices had consistently included women in their interpretation of what is meant by man in the Constitution. Martyna provides numerous other examples of legal controversies in the United States over the ambiguity of the generic masculine, including the "administration of a scholarship fund set up for 'worthy' and ambitious young men'" and the "appeal of a murder conviction in which the self-defense instructions to the jury were phrased in the generic masculine, thus 'leaving the jury with the impression that the objective standard to be applied is that applicable to an altercation between two men.'"[13] Also, Marguerite Ritchie, after a study of 200 years of Canadian law in which she found that Canadian judges included or excluded women in their interpretation of laws according to their own bias or that of the time, concluded that "Wherever any statute or regulation is drafted in terms of the male, a woman has no guarantee that it confers on her any rights at all."[14] Those in power, then, can use the ambiguity of the generic masculine to retain that power and to deny equality under the law to women.

A less serious problem caused by the ambiguity of the generic masculine, but one certainly of concern to English teachers since it creates confusion rather than clarity, is the way in which the meaning can shift--because of context--within a single passage. Stanley provides numerous examples of these shifts in her essay "Gender Marking in American English," among which is the following:

> And what is one to think of our fellow citizens and their passivity? They will take anything. It is enough to make you wonder whether someone has relieved them of their manly attributes.

> Attributes of which she on the other hand, clearly had plenty, despite her sex.
> (Robert Merle, Malevil, p. 340)[15]

Martyna also provides an example of this shift from a context that seems generic to one that can only be considered masculine in her quoting Paul Meehl's description of a "hypothetical researcher": "'He' produces a long list of publications but little contribution to the enduring body of knowledge, and 'his true position is that of the potent-but-sterile intellectual rake, who leaves in his merry wake a long train of ravished maidens, but no viable scientific offspring.'"[16] Surely women researchers would have difficulty identifying with his imagery, and it is unclear whether he meant to include them or not.

We can, then, argue for non-sexist language to increase clarity by being accurate and unambiguous. But we must reassure our colleagues that this is possible without sacrificing a pleasing rhythmic quality. Probably few who have tried to substitute non-sexist alternatives for the generic masculine have not been frustrated by the awkwardness of overusing the she/he, his/her or the she or he, his or her approaches. The simplest solution for most sentences is to recast into the plural. Thus "every student should bring his book" becomes "all students should bring their books." A defense has also been made for the use of the singular they/their/them and for the adoption of a new singular generic pronoun, neither of which disrupts the rhythmic flow of the language.

Whatever courses we adopt, the first step is convincing our colleagues that the issue is important and that there are reasonable solutions to the problems created by sexist language. A knowledge of the history of gender-specific words and of pronoun usage and an awareness of current research on audience response to sexist language can begin to prepare us for this task. We can then become sensitive to our audiences in deciding how to approach the issue--whether through humor, through citing research, or through providing examples of the inaccuracy and ambiguity created by sexist language. I believe that we have the love of language and an understanding of its importance on our side.

Notes

[1] Casey Miller and Kate Swift, Words and Women (Garden City, N.Y.: Doubleday, 1976), pp. 24-25.

[2] Peg Downey, "The Invisible Woman - Where Is He [She]?" Graduate Woman 73(1979), 9. Downey refers the reader to Alma Graham's article "The Making of a Non-sexist Dictionary," Ms., December 1973.

[3] Miller and Swift, pp. 24-25.

[4] Ibid., p. 25.

[5] Janice Moulton, George Robinson, and Cherin Elias, "Psychology in Action: Sex Bias in Language Use: Neutral Pronouns that Aren't," American Psychologist 33(1978), 1033.

[6] Ibid., p. 1034.

[7] Joseph W. Schneider and Sally L. Hatcher, "Sex Role Imagery and Use of the Generic 'Man' in Introductory Texts: A Case in the Sociology of Sociology," The American Sociologist 8(Feb. 1973), 12-18.

[8] Betsy Stevens, "Improving Communication with Clerical Workers: The Non-Sexist Directive," Personnel Journal 56(April 1977), 171-72.

[9] Edwin Miller, A Critique of Feminist Grammar (ERIC, ED 177 603, April 1979), p. 14.

[10] Ibid.

[11] H. Lee Gershuny, "Sexism in Dictionaries and Texts: Omissions and Commissions," Sexism and Language, p. 158.

[12] Wendy Martyna, "Beyond the 'He/Man' Approach: The Case for Nonsexist Language," Signs 5(1980), 489.

[13] Ibid., p. 490.

[14] Marguerite Ritchie, "Alice through the Statutes," McGill Law Journal 21(1975), 702. Quoted by Martyna, ibid.

[15] Julia P. Stanley, "Gender Marking in American English: Usage and Reference," Sexism and Language (Urbana, Ill.: NCTE, 1977), p. 40.

[16] Martyna, p. 488.

MUST NON-SEXIST LANGUAGE BE PONDEROUS?

Alan Cooper

Three horrors of contemporary usage are chairperson, spokesperson, and his-or-her, sometimes rendered his/her. I won't be bullied into using them, not even by the charge of "sexist," for I doubt that they'll survive into the twenty-first century; yet, they are symptoms of a conflict that English teachers should address.

Fairness is endemic to English, but so is dispatch. Chairperson, spokesperson, and his-or-her are lead weights; you can't move with them. The first two violate the purpose of suffixes; the last the purpose of pronouns. Neither suffixes nor pronouns are intended to call attention to themselves. Quite the contrary; they should stand in the shadows, unaccented. I think that the suffix - person will eventually give back over to the simpler -man, and that his-or-her, after sounding a knell to the masculine his, will yield to the short, simple, currently incorrect but increasingly popular their.

What makes me think so? Certainly not appearances, for - person is everywhere; I'm always crossing it out on printed forms, hearing it sputtered on radio reports. It hardly seems like an endangered species. But then, neither did the dinosaur. I think -person is doomed because, ponderous and tolerated only on ideological grounds, it will be shown incapable of controlling the entire ground traditionally occupied by -man and fraudulent in its assertion of sexual neutrality.

The one place that -man is inexorably ensconced is in the word "woman" (originally wif-man, the "wife-one") where its history is sexually neuter. Here -person will never dislodge -man because no woman will ever want to be known as a woperson. Nor can -person dislodge other perfectly neuter uses of -man, such as sportsmanship and workmanship, words applied without slur to women like Tracey Austin and Gloria Vanderbilt. Can anyone imagine oneupspersonship? No, here and there -man will stay, underscoring the awkwardness of chairperson and spokesperson.

Which gets us to the main reason why I think -person will go: it refuses to behave as a suffix; it will not stay in the shadows. A suffix should modify, not compete with, a root word. That unstressed -man in chairman and spokesman, muted into -mn in normal speech, is but the tail on the word. A dog (as Sholem Aleichem said) wags its tail because it is stronger than the tail, but -person will wag up a storm of self-importance that gives the lie to its supposed sexual neutrality. In its insistence on attention, it raises the issue of sex--a sure diverter from the business at hand. Why should say, the laying off of a thousand workers, or the investigation of a power failure, have to compete for public attention with the fact that a "spokesperson"--for which read "Woman"--has made the announcement? Why should the business of the world and its legitimate demand for dispatch be held hostage to a specious principle? Chairman and spokesman may offend because they represent jobs long closed to women, but not closed by the suffix. Reparations are not made by flouting the rhythms of the language. Oh, some chairmen have ducked out of the whole fuss by

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settling for chair. They can rest without a suffix; but who would be impaled on spokes? No, some suffix must remain, and -person is neither natural nor neutral. Since I doubt that it will survive in the long run, I must refuse to join its bandwagon now.

Equally unnatural and unlikely to survive is his-or-her. But rejection of that hermaphrodite does not necessarily mean acceptance of the old mixed-gender his. The male pronoun never had the sexual neutrality of the suffix - man. You could always say of an all-girls' team, "Each player showed good sportsmanship," but not "and his effort should be rewarded." Her was always at hand for that, but always ready to yield to his if only one male were included. Correct? Yes, but always sexist. Which is why I anticipate the legitimization of the plural form their. The change will take time, since it will have to be made over the dead bodies of many living grammarians, probably including mine. But the signs are there.

Alternatives to the neutral use of his have been advanced for some time now, most of them silly. One proffered solution is to use only plural nouns for indefinite, mixed-gender situations so that only plural pronouns, which are already neuter, will follow. But some mixed-gender ideas are singular. "Questioned separately, everyone gave his own account" is different from ". . . all gave their own accounts." Individuation should be expressible in a singular subject. Another fashion is for alternating masculine and feminine singular pronouns within the same discourse so that the effect will average out to be neutral. But to say "A dean should inform his faculty as dispassionately as a professor does her students" is either to seem to over-specify or to flop about like a netted fish. Bulky inventions like his-or-her or his/her defeat the very purpose of a pronoun, which is to get lost--to slide off the tongue unstressed, almost unpronounced, between other syllables. In "Jonathan reached into his pocket and pulled out his keys," the almost unpronounced his saves three mouth-filling Jonathans, even more in a longer sequence. Lack of sound is the raison d'etre of the personal pronoun. No, his-or-her is mere puffery. Finally, attempts to invent neuter singulars like hem or s/he overlook the fact that English welcomes new coinages only when a vivid object or act has no apt word. Then it creates nouns, verbs, expletives in a burst of passion; but not pronouns, and certainly not on principle.

Still that unfair his moves some people to reach for alternatives, and educated speakers are more and more using their after someone or everybody in formal conversation. Listen to the talk shows, the press conferences, even academic meetings. "Oh, every author hopes their book will sell a million copies." "Someone at the White House wasn't doing their homework." "All right, if everyone will now return to their committee and seek a consensus on the issue." Have the illiterate taken over the learned professions or are educated people casting an unconscious vote for faulty agreement (singular-plural) over offensive sexism? I think it is the latter, and I think that what applies in speech today may well apply in writing tomorrow.

There is a linguistic precedent for having a plural pronoun take over for a singular. It happened to the word you. In the days of thou, thee, and thy; you, ye, and your were exclusively plural. Changing attitudes made the singular thou sound formal (or pious) and it became archaic, replaced in speech and later in writing by the plural you. The language didn't suffer or lose its ability to make distinctions. You did quite nicely, thank you, although some yearning for the singular-plural distinction can still be seen in the southern "y'all," the Brooklynese "youse," and the Pennsylvania "You-uns." The point is that their would not be the first plural to muscle in on a singular function.

But in writing? Perhaps so, after a generation of speaking has made the form sound natural. I will still say to a mixed class, "Everyone must turn in his paper," sexist though it is, because the practice was correct when I got here and because I have said it and written it that way all my half-century of life. It would be unnatural of me to change.

But after a quarter-century of hearing and saying "their," educated school children may begin to write their because they may consider his stuffy. The history of language change is a history of shocked and offended older generations. I use like where many of my teachers would have used as or as if (and would have red-pencilled me for my practice). I can say, "He acts like he's never seen a woman before," not only because Winston won, but also because the spoken language broke in like (Remember Jack Benny's repeated, "You need that like a moose needs a hat rack.") and made it correct.

Writing must be more "correct" than speech because it is unaided by gestures or tone of voice. Yet some professors of English (and not only young ones) are daring to publish the singular their already. In a recent piece in College English, Professor Wallace W. Douglas, reviewing three books on correctness in English, himself writes ". . . everyone knows that their own language is, more likely than not, incorrect" (44:1, p. 72). This their is a bold use of one's authority, and Professor Douglas, who need not fear criticism himself, should be admired. But the high school composition teacher is caught in the middle. He must either red pencil a their for his substitution and deepen the grain of traditional sexism or ignore it and risk being fired for incompetence: helping Johnnie get a wrong answer on the S.A.T.

We ought to get that high school teacher off the spot. Between correct and incorrect there are gradations. One of them is simply "awkward," a designation that can change with time and practice. For the near future, I would advise English teachers to limit their red pencilling of their to notations like "awkward in formal usage" and the Educational Testing Service to eliminate this particular challenge from its tests. My language may be unabashedly sexist, but I'm not sure I will want my grandchildren's to be. We can all use a half century or so to see which road the language, without reins or blinkers, follows in its travels toward sexual equality.

By then there will be new conflicts, and everyone can be a spokesman for their own cause.

THREE HAIKU

Lee Landeen

THE FRAGMENTS OF DEATH
CAN SEVER EACH HAND THAT HOLDS,
BLOOD STAINS FOREVER.

MASKS OF HEAVEN THAT
HIDES TRUTH FROM REALITY
ONLY FOOL THE DEAD.

NOW HAS ONCE BEEN LOST,
THE FUTURE MOURNS FOR THE PAST,
TIME CRIES FOREVER.

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EFFECTIVE SPEAKING FOR MINORITIES

Robert DeFrank, Robert Gerardi, and Gary C. Benedict

Little Indian, Sioux or Crow
Little Frosty Eskimo,
Little Turk or Japanee,
Oh, don't you wish that you were me.
Robert Louis Stevenson

These lines penned by the poet Robert Louis Stevenson and often taught to primary grade children in our nation's schools reflect the long present attitude toward minority groups in this country. This attitude has resulted in the creation of segregated schools and in curricula which largely ignore the history of certain regions and ethnic groups and the contributions of minority group members. (Benedict '78).

Language can be thought of as a binding force of a culture. It gives the members of that culture a sense of identity. It has two primary purposes, first to express thoughts, and second to communicate them. The term for this process of the transmission of thoughts into words is called encoding. Educators and other interested parties have clamored for the need to speak one correct form of English. They call it standard English; to be able to fit into the mainstream of society, survive, or "git ovuh," as a black person might say, it is essential that the American have the competence to speak this language.

Consequently all other dialects of the English language have been reacted to as ignorant or have been condescendingly looked upon. As a result, the speakers of these dialects have been deprived of better job and educational opportunities. The implication is that they aren't as intelligent as the speakers of standard English.

Speakers of these language dialects are just as intelligent as speakers of standard English, but are unable to express this intelligence because they are denied the opportunity.

It has been a myth for some time that people who speak non-standard English dialects--Spanglish, Black English, etc.--are less intelligent than those who speak "proper English." The minorities--(1) Italian-Americans, (2) Spanish-Americans, (3) Black-Americans--respectfully suffer from the continuation of this attitude.

We are particularly aware of the non-standard dialects of the Italian immigrant, since many of our relatives are newly arrived from Italy. For practical purposes let's call the non-standard language form they speak Italish. To the knowledge of the authors, there has been no formal study made of Italish.

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When the Italian immigrants arrive from Italy, they are thrust quickly into a whole new culture to which they must quickly adapt. They came over because of that old rumor that still prevails: "America's streets are paved with gold." As part of the adaptation process that the immigrants must endure, their language must change. It's a slow, often painful and embarrassing process, one which we have personally witnessed. The Italians upon arrival must accept menial jobs, those easy to get, the jobs nobody wants, all for the purpose of paying bills, travel expenses, and rent. While working they are unable to partake of any formal training in the English language, so most of the English they learn is a type of broken English that is mixed with some Italian. Usually they learn this from other immigrants while at work. This language is easy to learn since most American words have Latin roots.

In Italish, the words are altered by placing Italian pronouns in front of the word and by ending the word with an Italian ending. For example, a box would become la boxica, lunch would become luncha, and so on. Also, the immigrants speak very fast, sometimes incorporating Italian and English words into one sentence. This is because Italians normally have the habit of speaking fluently in their own language, and they are basically nervous people; this affects their pitch and rate of speech. During the course of a conversation they may switch to fluent Sicilian. On numerous occasions our relatives would begin a conversation in English and end it in Italian. For example: "Hey Bobby, is your mama en la casa?" or "Your father, donde va?" (where is he). The Italian immigrants, like other minorities, are underprivileged and are caught in a cycle. They must accept menial jobs and can't afford to learn formal English; thus they never get caught up financially. They must continue in these no-skill jobs until they either get frustrated enough to return to Italy or find a better job. But many will never get a better job because they can't speak standard English. So the unfortunate cycle continues. Many immigrants have left better jobs in Italy because they fear communism.

The speakers of Spanglish are in a similar situation; "it seems that the less literate a person is the less ability he or she has to distinguish between Spanish and English and he or she will tend to mix the two more" (Fernandez). As the children grow up they are never taught genuine English; instead they hear these recycled English words and the usage of Spanglish continues. But nevertheless they speak Spanglish with a native fluency. "Studies made in Spanish have revealed three changes that have occurred since its stay in the U.S.; (1) English words have been recycled to sound Spanish, (2) Words have acquired new meanings, (3) Phrases are often translated literally" (Fernandez).

It is evident then that there is a learning process involved in acquiring the linguistic competence to speak Spanglish. Obviously, if Spanish-speaking persons can learn to speak Spanglish, why can't they, if given the opportunity, learn to speak good English? Most likely the Spanglish-speaking persons have been here for a year; that's how they learned Spanglish. With this knowledge of Spanglish comes a knowledge of the bases for English words. So knowing these bases, the Spanglish-speaking person should also be able to learn English.

Since we Americans pride ourselves in free will, this should also pertain to the language one chooses to speak. We don't believe in linguistic imperialism, that one language is superior to another; as Herbert Kohl has pointed out, "most languages are capable of the same expressiveness and have similar structural complexity," ("Myths About Standard English"). Another myth mentioned in Mr. Kohl's article is that if people persist in reading and writing their own dialect they will never learn "standard English." We support Mr. Kohl when he says that this is nothing but an insult to the

economically deprived minorities in the U.S. In no way does a person who continually speaks non-standard English restrict his learning capabilities from acquiring the ability to speak "standard English."

We can also consider the dialect developed by these people as a binding force that gives them a much needed sense of identity. Psychologist Paul Goodman terms these dialects "sublanguages" and says that they define and affirm the group's identity and commit the members to it (Goodman pp. 45-56).

Triandis (1971) suggests that people have attitudes in order to help themselves understand the world around them, simplify complex environmental inputs, protect their self image, help them respond in such a way as to increase their reinforcement from the environment, and express their values.

Anyone who has never experienced New York City, may find it hard to imagine the need for a self-defensive and self-affirming sublanguage to fit the culture, "a culture of poverty," as Oscar Lewis terms it (Goodman, pp. 46-56). In a hostile environment we can only theorize that Spanglish will pervade and persist in the Spanish-speaking communities of the U. S. As long as it does, we should learn to acquire this knowledge of Spanglish and respect it.

"Black English, Black Idiom, or Ebonics, as it is called, all refer to the dialect that has been developed by Afro-Americans during their stay in the U.S.". . . . Black English is an Africanized version of English, reflecting Black America's linguistic cultural African heritage and the circumstances of servitude, oppression and life in America" (Smitherman, pp. 1-16). It is used by 80 to 90 percent of the black population, which by a recent census was 24,763,000, making the black people of the U.S. a very large minority (U.S. Bureau of the Census, July, 1976). Black Americans are a substantial part of the population, however, only in number. Economically, they are still a minority. Part of this condescending attitude and prejudice towards the blacks stems from their usage of Black English.

As a dialect, Black English dates back to Colonial America; it has since grown through a creolization process into a dialect that is pervasive among blacks. Black English's main structural components are the adaptation of African language rules (Smitherman). Black English does convey the same meaning as standard English does, so what's the hassle? Educators and legislators are convinced that blacks can only have a fair chance in this world if they know proper English, despite such accomplished blacks as Clifford L. Alexander, the Secretary of the Army, and the late Martin Luther King (both of whom spoke standard English).

Minority group members have not only suffered in some cases from discrimination on the basis of their use of the language, but also from the effects of the distorted views presented in curricular materials.

> An examination of instructional materials and curricular documents used extensively in elementary schools throughout our nation strongly suggests that over the years teachers have given their children distorted views of American minority groups, one which has extolled the virtues and accomplishments of the white, Anglo-Saxon, Protestant sector of society, while denigrating the role of the Negro, the American Indian, the Spanish-American, and the Oriental--four groups that in varying degree have been barred from assimilation into American society (McLendon, Joyce & Lee, 1970, p. 289).

Black is still, however, discriminated against in most aspects of life. A convenient excuse used by the employer is that they (the black) can't speak proper English or "white English." However, speaking properly is no guarantee of job success, as evidenced by the many white English speakers who stand in the unemployment line. So why is it that we are so intent on erasing black dialect, which is the only sense of black heritage and pride to so many black Americans? Is it to help them, or is it because we are afraid of the social repercussions that black English may have on America's future? By whose standards are non-standard black American English speakers unintelligent? Is it proven that standardized intelligence tests measure intelligence? Should these tests determine the test takers' future? These tests are not designed for the minority student, who consequently do poorly on them.

What is the solution for the non-standard dialect speakers of the U.S.? How can all the prejudice, the hate, and the condescending attitudes towards these people be eliminated? Educators hold the key; they can help shape the classroom by promoting cultural pluralism.

If changes in attitude are to occur,

> Instructors must move beyond examining obvious forms of prejudice and help students understand more subtle and complex ones which are difficult to analyze and even harder to change. This involves both teachers and students in exploring their own belief and value systems and in recognizing that prejudice and discrimination do not take place 'somewhere else' but premeate our lives every day (Shiman, 1981).

Shiman proposes that,

> Teachers can influence students' social attitudes and values and contribute to efforts to reduce social and economic injustice in our society. To do so, they must act on at least two fronts. First, they must integrate appropriate value-laden activities into a curriculum which will help students develop the competence to identify and challenge prejudice and discrimination. This involves focusing directly on students' personal stereotypes, prejudices, and discriminatory behavior. It also includes engaging students in social analysis aimed at raising awareness and understanding of forms of institutional discrimination. Second, teachers must reflect on and change classroom behavior in light of our understanding of personal and institutional discrimination if we are to achieve consistency between the values we teach in our lessons and those we exhibit in our teaching strategies (Shiman, 1981).

Recognizing all standard dialects as respectable and equally effective ways of speaking, under appropriate circumstances, is the basis for solving these problems. It has far reaching effects, for until we are ready to accept these ways of speaking as legitimate, we will never achieve social harmony and equality among the races.

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QUALITIES AND QUANDARIES OF BLACK ENGLISH

Ron Evans

Thousands of words have been written about Black Dialect--denigrating it, describing it, defining its terms and defending it as a legitimate sub-grammar of English. Perhaps the most scurrilous attack of all is Professor Arthur Jensen's thesis that Blacks are genetically inferior learners as evidenced by their inability to deal with the Standard Egnlish Dialect--particularly the print symbol system required in reading. Such hypotheses, left unexamined, too easily lend fuel to an engine of bias, one which will ceaselessly generate propaganda about an issue troubling a majority of language arts teachers. In times of educational crisis, then, it may be helpful for such teachers to explore the nature of dialect and methods for treating dialect speakers in public school English classes.

There are perhaps three major aspects of Black Dialect that need clarification in our current educational context:

> How does the history of Black Dialect illustrate the ways in which Black speakers learn and practice oral communication?
>
> What structural patterns of Black Dialect are consistent and parallel to their standard English counterparts, and how do these patterns portray the underlying process of folk grammar?
>
> Why does the testing of Standard English unfairly depict Black Dialect speakers' learning potential, and what can English teachers do about it?

In the first instance, the history of Black English shows it to be a home-grown, time-worthy medium of effective communication, which has contributed both stylistics and vocabulary--such as jute, Goobers, and Jazz--to American English. It is a patois of African West Coast, Portuguese, French, Creole and even Spanish languages--learned by forcibly-emigrated Blacks in order to survive.

According to a widely-respected study, Black English by J.L. Dillard (1972), early Blacks, who came to these shores as seamen or slaves, had adopted a variety of languages from the seafarers and shore folk with whom they spent time. In each instance, Blacks had to listen attentively, especially to "mand" language which could mean the difference between life and death. These were the commands, demands, and reprimands issued by the political or economic overlords, constituting a major portion of the communications between them.

Little wonder, then, that Blacks have developed a listening and imitative skill for varied language elements that make a difference to their lives. This phenomenon, however, has been largely overlooked in recent years by most teachers, possibly due to the myriad of quasi-psychosocial recommendations to let Black students function in

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their own dialect exclusively. Regardless of the supposed liberal humanism of this suggestion, most Black professionals, who have risen through the socioeconomic hierarchy by their own efforts, will attest to the necessity of adopting Standard English without surrendering their own. In short, it seems to be romantic emotionalism to ignore the language of influence--resulting implicitly in an "I'm O.K.--You're O.K." attitude, which can only be self-destructive if adopted by the Black seeking upward social and economic mobility.

Realizing this, teachers can propose the study of Standard English usage as a necessary alternative to students' own dialects. If that doesn't work, ask them to check with the Shirley Chisholms, the Julian Bonds, the Jesse Jacksons, the Reinaldo Nehemiahs, the Diana Rosses. Even if the articulateness of these people is rejected by some students as a brand of Uncle Tom-ism, it will be accepted by many more. These role models and other, local, persons like them provide the classroom teacher with reference points and motivators for the difficult task of making students bi-dialectal.

Imitating the oral language of others involves acting skills for projecting the self into anticipated roles, complete with gestures and body language as appropriate. Most Black students can do this "method-acting" approach to using Standard English. It only remains for the teacher to show, perhaps during formal instruction, that Black English can be systematically altered to produce Standard English and vice versa. This process has been going on in reverse through the performances of white rock and roll singers as they imitate the nuances of Black pronunciation and sentence intonation historically associated with gospel, jazz, soul, rhythm, and blues. Remember the Beatles, for example, whose cockney British dialect became the modified Black English of "I wanna hol' yoi' Han"'? The Welsh singer Tom Jones, too, has admitted to studying the phrasing of James Brown. These and other examples serve to show the importance of dual approaches to American speech.

Another historical aspect of Black English to be understood by English teachers concerns Blacks' previously-mentioned familiarity with "mands." In contemporary Black English, "mands" have become the tools for rhetorical games like "playing the dozens," "shucking," and "jiving." In essence, the reprimand is focused in "playing the dozens," a form of the frequently-scathing put-down variety of verbal exchange, designed to make one of the participants lose control and resort to physical retaliation. If there is no such loss of control, the participants continue to escalate the putdowns, sometimes with devastating disregard for conventions. For example, one person might say "Your Mother would have wanted me to dinner, but she didn't have enough roaches." The respondent would retort "I could have had a date with your sister, but the guy in front of me had more green stamps!" And the process continues.

In similar fashion, the demand and command are delivered with varying degrees of experimentation, testing the waters to see what the speaker can get away with. If, for example, "Hey, boy, I told you to carry my tray!" results in having someone do the work, then it's a successful ploy to be repeated. Likewise, "Don't call me out of my name!" may successfully stop "the dozens" or other name calling. The point is that "mands" rank high in the verbal expressions used by young Black speakers, especially males. They may be related to so-called "macho" behavior or be the reason assumed for incorrigible student transactions. But whatever else they are assumed to be, the "mands" are inherent features of Black English.

Teachers who recognize this can use it to their advantage, by demonstrating how emphemism, satire, and true verbal wit can replace scatology and sexual innuendo. In short, it isn't necessary to confront like a sledgehammer with mands or force. On the

contrary, it is in the highest traditions of Voltaire, Pope, and Mark Twain to be proficient in the put-down, with rapier-like verbal wit.

Narratives, as well, inhere in the traditions of Black English. It was no fluke that Joel Chandler Harris and George Washington Cable were able to write such rich dialect stories. They had heard them from venerable old Blacks, who, as plantation retainers, passed on the rich traditions of the South. In this vein, teachers need to move through the refinement of student narratives before they embark on teaching the analysis and classification involved in expository prose. In effect, the Black youth may be instructed to add sensory details to nouns and times, conditions, or causes to verbs, identifying narrative events in followable sequence. These skills will not only enrich the storytelling art but will also motivate students to include all details necessary for making clear word pictures.

With respect to the second earlier-stated point, there are several consistent structural patterns in Black Dialect that may become reference topics through which teachers can demonstrate parallels to Standard English pronunciation and sentence structure. For ease of presentation, these topics are shown in the following charts:

LIST OF BLACK ENGLISH PRONUNCIATION PATTERNS

*Standard dialect = S (Standard English)
*Non-standard = NS (Black English)
*Forms are spelled with informal phonetic style

Dropping Final Sounds

S (t)	NS (t)	S (d)	NS (d)	S (pt)	NS (pt)
coat	co	and	an	accept	accep
boat	bo	child	chile	crept	crep
right	ria	field	fiel	kept	kep
soft	sof	hand	han	slept	slep
street	stree	land	lan	wept	wep
fight	figh	old	ol	leapt	lep
might	migh	held	hel		
light	ligh	band	ban		

Dropping Middle Sounds

S (ng)	NS (ng)	S (kt)	NS (kt)	S (ds)	NS (ds)
doing	doin	exact	exak	holds	hols
coming	comin	exactly	zakly	sounds	souns
going	goin	directly	direkly	hands	hans
wanting	wantin	correctly	correkly	pounds	pouns
morning	mornin	strictly	strikly	tends	tens
warning	warnin			rounds	rouns

Dropping Middle Sounds (Cont'd.)

S (sts)	NS (sts)	S (the)	NS (the)	S (th)	NS (th)
costs	cos-s	breathes	brease	sixth	six
exists	exis-s	months	mons	width	wids
guests	gues-s	mouths	mouz	fifths	fifs
insists	insis-s	truths	truz	depths	deps
tastes	tas-s	youths	youz	twelfth	twelf
pastes	pas-s	paths	pass		

Substitution, Reversal, Running Together

S	NS	S	NS	S	NS
all right	aw-right	because	becuz	like this	lak-iss
library	liberry	for	fo', fer	like that	lak-at
gentlemen	gennelmen	water	waduh	then	den
recognize	reckernize	satisfy	sadify	just	jes
government	goverment	that	dat	letter	leddah
modern	modren	these	deez	picture	pitchuh
cavalry	calvery	those	doze	substantial	substantual
tragedy	tradegy	coach	cowatch	credit	credik (card)

The first chart indicates comparative pronunciations between Black and Standard English, divided into three general types. In general the dropping or deleting of sounds, as well as the substitution, reversal, and running together of sounds, all follow the "Principle of Least Effort" explained as a common trait to all human behavior by G.K. Zipf (1968). That is to say, instead of merely calling it laziness or carelessness, as has been done in the past, teachers may view the simplifying of pronunciation as a part of a legitimate behavioral process that traces the untutored human habit of economizing effort.

One merely has to note the differences in the action of the mouth between Black and Standard English pronunciations, to illustrate the physical efficiency in most of the former patterns. For instance, if the minimum number of individual sounds (called phonemes) can carry a recognizable audible "shape," why is it necessary to add all other sounds conventionally associated with the print "shape" of the word? In this view, "bo'" for boat, "ol'" for old, "accept" for accept, "zakly" for exactly, and "pounz" for pounds all clearly make the point for efficiency. That is, the front-back-front process of pronouncing "b" (lips) "o" (throat with rounded lips) "t" (tongue tip on gum ridge) "boat"; or "e" (throat) "guh" (tongue blade on mouth roof) "zah" (teeth together, tongue tip on gumridge) "kt" (tongue blade on mouth roof, tongue tip on gumridge) "ly" (tongue on gum ridge) "exactly" are both simplified to their minimum articulatory steps "b" (lips) "o" (throat with rounded lips) "bo" and "zah" (teeth together, tongue tip on gumridge) "kly" (tongue blade on mouth roof, tongue tip on gum ridge) "zakly." This reduction in mouth movement follows through in the substituting of "liberry" for library or "credik" for credit in "credit card," indicating how running together nearby sounds uses this principle. With this list, a teacher can conduct oral pattern practices, giving elocution-style directions on the pronouncing of one kind of Standard English form at a time.

"Today, we're going to be going over the pronunciation of final sounds, class. For this we'll use the words on the list I passed out earlier. As I say the word, you number it on the list to agree with the number I present it--1 for first, 2 for second, etc. Then, you say the word just as I did. I'll walk by and listen. If you don't pronounce it correctly, I will tell you how to improve. Then, you try it until you get it right."

Such a focus on sample words in specific sets is so far the best way research has found to acquire another dialect. The obvious defense for such procedure, aside from speaking Standard English, is that accurate pronunciation assists accurate spelling when writing and accurate word-attack when reading.

In sentence structure, there are similar examples of economizing and simplification as shown in chart two.

List of Black English Sentence Patterns

Omitting of Copulas (Be, is, are, seem, appear, smell, taste, etc.)

NS	S
Dis milk sour.	This milk smells sour.
He carpenter boy.	He is a carpenter's boy.
They saying some hollowin'.	They are (saying some) hollering.
Yo' fine in them threads, fox.	You (seem/appear) fine in those clothes, good looking.

Omitting of "S" Endings (Verbs, noun plurals, possessives)

He know Mary have a doll.	He knows Mary has a doll.
You play with two rope.	You play with two ropes.
That Mrs. Green class.	That is Mrs. Green's class.
He only pay thirty cent for the books.	He paid thirty cents for the books.
She kep' my cats for three week.	She kept my cats for three weeks.

Regularizing Irregular Inflection

He have sore foots.	He has sore feet.
She singed us the onliest song she knowed.	She sang us the only song she knew.
He scared hisself.	He scared himself.
The team do it theirself.	The team did it themselves.

Familiar Clause Substitutions
Cause-Effect Adverb

Dey don' be aroun', an' he play.	Since they aren't around, he plays.

Time Adverb

Sometime I be goin to Ramon' house, and we fight.	Whenever I go to Ramon's house, we fight.

Indirect Conditional-Clause Noun

Lemme see is it ready.	Let me see if it is ready.

Conditional Adverb

Someone don' wanna do it, then no sense bein' mad 'bout it.	If someone doesn't want to do (something), there is no sense being mad about it.

Though there are many other examples of Black-dialect sentences, the examples cited here best illustrate the "Principle of Least Effort." It has long been understood, for instance, that the predicate word following either verbs "to be" or "copulas" (seem, grow, become, etc.) is a semantic complement of the subject. For native speakers, then, the close relationship of "milk" and "sour" in "Dis milk sour" means "sour milk," making the linking verb redundant. Thus when Black dialect speakers and writers delete the copular verb, they are streamlining their syntax to accomplish the same purpose with fewer words.

In a similar sense, the deletion of the letter "s" or sound /s/-/z/ shows another kind of streamlining for efficiency. Though one could get a lot of arguments to the contrary, the retention of plural (s), possessive ('s), plural possessive (s'), and 3rd person singular on verbs (s) are all redundancies in most sentences. Look, for example, at those models on the chart: "He know(s) Mary have (has) a doll;" "You play with two rope(s);" and "that Mrs. Green(s) class." Each can be easily decoded without the "s" marker being present. Also note the consistency of makring "s" on countable nouns and deleting the "s" on collective nouns in "thirty cent . . . books" and "cats . . . three week." In a sense, we retain those "s" word endings as a kind of extra certainty about what we mean in most sentences, even though the proximity of words possessing and possessed, the clarity of more-than-one references, and the unavoidable he-she-or it viewpoint with verbs are all clearly established in the surrounding word order of the sentence.

The same application of "The Principle of Least Effort" holds true in the Regularizing of Irregular Inflections. A cursory count of irregulars establishes that so-called strong nouns and verbs (internally changing English man-men, swim-swam-swum) are vestiges of Old English, Germanic roots, having very little to do with the logic of a contemporary grammar that tends to make uniform all rules of word formation. It follows, then, that "foots" and "teached" are logical extensions of plural and past-tense formation, while "onliest" is a logical superlative of an adjective-use, and "hisself"/"theirself" merely extend the uniform logic of reflexive-pronoun formation (myself, yourself, ourselves).

Finally, though less obviously, when Blacks substitute familiar clauses for the less familiar Standard English variety, they are clearly applying less effort in their formation of complex or compound-complex sentences. It must be remembered here that these complicated sentence forms occur more frequently with mature speakers and writers of Standard English--usually well read and analytical in thinking. Thus, there is every reason to suspect that written English style has conditioned these mature users to adopt the analytical subordination strategies found in advanced printed prose. Black speakers, by contrast, are generally not used to reading such prose. Consequently, they use clause combinations that involve fewer or simpler signals of subordination. For example, the absence of subordination signals in the illustrated samples illustrates a closer adherence to spoken performance that

simplifies cause-effect, time, and hypothetical condition (indirect and direct statement), requiring less effort both in formation and interpretation.

Now, at the risk of all this seeming to be a justification for Black dialect at the expense of Standard English, let it be clear that such is not the intention. Rather, the purpose here is to describe the process at work in Black grammar, relating it to a respected theory of human behavior called "The Principle of Least Effort." By this method, it is hoped that English teachers can appreciate the reasoning process used by Black students--thought and expression patterns analogous to, but different from those used in Standard English.

It is further suggested that teachers examine the biases of most tests used to measure Standard English proficiency. Clearly, a test of reading comprehension, of preferred usage, or of mathematical skills applied to a word problem can be of dubious validity if the person tested has not acquired word or sentence-attack skills of the target language. A bi-dialectal Black has mastered such skills, but most Blacks are not bi-dialectal. To predicate success or intelligence solely on such tests, therefore, is folly, without first having ensured bidialectalism in Standard English and familiarity with the format of the test being used. The importance of test-wiseness has been demonstrated by countless studies. Not the least of these was carried out by Williams (1970), using an instrument that was a facsimile of the Stanford Binet I.Q. Test, but with all test vocabulary items written in Black English. The results of several administrations of this test contrasted against its Standard English counterpart showed that Black English users scored appropriately high, while Standard English users scored predictably low--indicating that in Black Dialect the Standard English user was definitely lower in I.Q.

Such evidence only proves the point that English teachers need to approach native language instruction objectively, assuming neither the necessity of Standard English acquisition nor the "purity" of its grammatical system and vocabulary. Our American English is, after all, a polyglot of dialects and varied vocabulary, while preferred usage is what tax-supported schools are forced to impose as the measure of accountable instruction. As long as it can be remembered that logic, creativity, and recognizable style inhere in dialects, then teachers will project a much-more humane presence to the second-dialect, native language learner.

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THREE HAIKU

Kristi Lynn Wedell

CRYSTALLIZED OBJECTS
STRIPS NATURE SHADOWED AGAINST
WHITENESS OF CRISP SNOW

VIVID ISLE HILLSIDES
BLOOM RAINBOWS OF SOFT PETALS
IN FAIRY-TALED LANDS

SPARKLING CRYSTALS
BEATING UPON SEA SHELLED BAYS
EVER MOTIONLESS

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SOMETHING YOU MAY NEED TO KNOW ABOUT TRANSFORMATIONAL GRAMMAR BUT ARE AFRAID TO ASK

Ann Martin Scott

Transformational grammar has been around for a quarter of a century now and has revolutionized linguistic science completely. Furthermore it has been and is being introduced into the public school systems in this and other countries at what seems to some of us an alarming rate. There has been so much controversy and publicity that by now every English teacher is expected to know what it is at least, and at most (horrors!) may be expected to teach it, perhaps without any formal training. I have recently become increasingly aware that many dedicated teachers don't know what it is and at this late date are embarrassed to say so. That reality and my own unpleasant, personal reality of always and forever having to try to explain it to people who ask questions over martinis at cocktail parties prompts me to attempt an introduction of sorts.

First, consider what a grammar is, and isn't. I expect most teachers know traditional grammar, which is a prescriptive grammar. That is, its purpose is to prescribe rules for correctness in terms of standard English. The first grammars for English were written in the early 18th century by literary scholars who wished to make English respectable as a vehicle for learning and literature. Scholars at that time revered Latin and Greek, the classical languages, and considered English, the language of the masses, grammatically inferior, more suitable for vernacular than literary purposes. Since written English was necessary for the advancement of literacy, some scholars endeavored to improve it by causing it to adhere to the rules for Latin. Thus originated what we now call traditional grammar, and though it has been modified some, it still forces English into a mold that doesn't quite fit. Latin is a highly inflected language, conveying most of its grammatical distinctions through variant endings and word forms. English has only a very few inflections; those showing tense, plurality, and possession. The vast majority of grammatical information in English comes through word order, and though native speakers may deviate from the standard dialect in inflectional endings they almost never err in the placement of words in a sentence. We might expect to hear some dialect speaker utter S1 but not S2. (*is the conventional notation for an unacceptable sentence.)

S1 Some childrens play in the park yesterday.
*S2 Some children play park the yesterday in.

If we consider a grammar to be an attempt to accurately and thoroughly describe the form of a language, as most modern linguists do, then traditional grammar is woefully deficient. Judged in terms of its own purpose, however, which is to prescribe rules for "correctness," it does rather well, assuming that we all agree on what is "standard." (Actually no such agreement exists, even among traditional grammarians.) Traditional grammar also provides an adequate terminology and an all too extensive set of rules. As a pedagogical grammar though, it has always had problems, for while

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the terms and rules are complete, our students almost never succeed in learning them to the extent that a positive change is effected in either speech or writing. Those rare students who do master the rules are almost invariably standard English speakers to start with. Educational research has revealed this in many and often repeated experiments since the 1930's and 40's, and no educator has seriously proposed it as a pedagogical grammar in the major professional literature since then, yet it remains the most widely taught grammar in public schools. Many teachers and school systems have simply abandoned formal grammar instruction altogether, while transformational grammar has appeared with increasing frequency since the 1950's. To be honest, a truly adequate teaching grammar does not yet exist, but transformational approaches do offer some valuable insights for the classroom teacher.

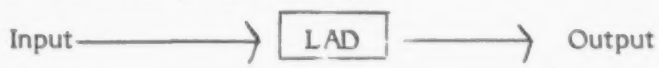
It is remarkable to me, as a linguist, to realize that no one ever tried to examine English to see how it really works and to describe it scientifically until almost the middle of this century. The structural linguists in the forties, inspired by behaviorist psychology and learning theory, got interested in looking at regional, social, and racial dialects, and through field study much was accomplished toward a description, especially of English phonology, the sound system. There is always a huge time lag between scholarship and classroom practice, but some dialectology did make its way into the schools and eventually culminated in the NCTE's policy statement: "The Students' Right to Their Own Language." However, because the structuralists adhered strictly to the principles of behaviorism, which in an attempt to be scientific, limited research to that which was observable and measurable, they did not do much work with syntax. They did observe the importance of word order in English, and this was reflected to some extent in the classroom as the more progressive teachers began teaching what some referred to as slot grammar. That is, instead of the traditional definitions of the various parts of speech, an adjective might be defined as a word like fat or lethargic which fit into an adjective slot in a sentence such as S3.

S3 The fat rhinoceros seemed lethargic.

In the late 50's, in a now famous debate between Noam Chomsky, the originator of transformational grammar, and B.F. Skinner, the foremost behaviorist, Chomsky argued successfully that behaviorist learning theory is inadequate to account for the knowledge of a native speaker of a language. Chomsky observed that from a limited amount of experience with hearing a spoken language a child, by the age of five or so and regardless of I.Q. (barring severe retardation or specific sorts of brain damage), easily and naturally absorbs an incredibly complex network of structural rules on which his native language is based.[1] This system of rules allows very young children to spontaneously produce totally novel sentences, perfectly well-formed within the dialect they have experienced. The sentence I like to use as an example of this with my students is S4, certainly both novel and complex, and reportedly created by a four-year-old.

S4 What did you bring that book I didn't want to be read to out of up for?

Chomsky observed further that the potential number of well-formed sentences, most of which a speaker has never heard before, is infinite. He refers to this creative potential as competence and insists that any research strategy which will not allow study of the abstract competence of the speaker, as opposed to the observable performance, is inadequate to account for natural language. A simple diagram illustrates this principle of language learning.

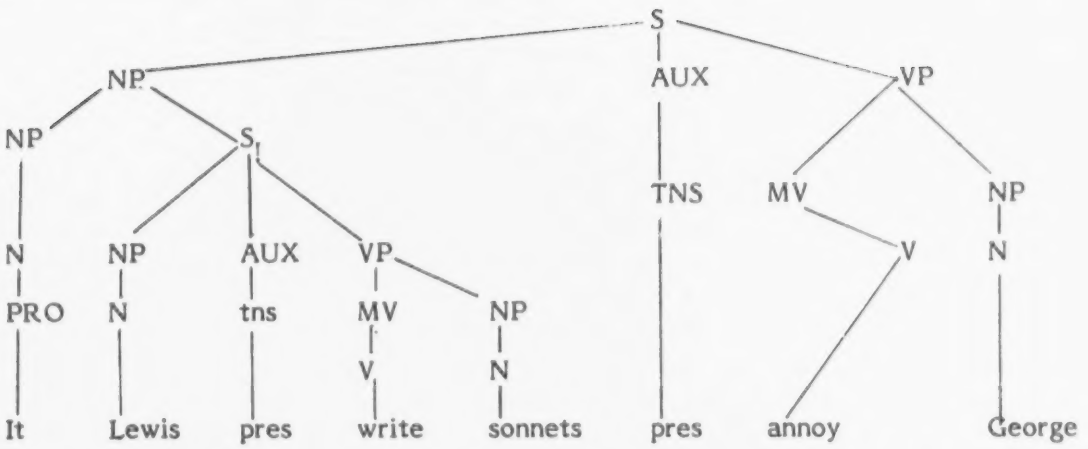


Input refers to the finite number of sentences the language learner has heard, which often come to him in the form of incomplete, interrupted, seemingly confusing utterances. Output represents the potential for the creation of an infinite number of novel well-formed sentences in the language. LAD is an acronym for language acquisition device, and might be thought of as the language learning component in the human brain. It is now generally agreed that the brain of a human child possesses a special faculty for language learning which gradually disappears as the child matures. Not much is known either physiologically or psychologically about its actual nature, but Chomsky and most current linguists conceive the purpose of a grammar to be the attempt to spell out the nature of the patterned intuitive knowledge of native speakers. That is, from an examination of the language, linguists attempt to approximate the highly systematized and complex language processing mechanism in the brain. A grammar then, attempts to make explicit the implicit knowledge that we all have by virgue of being human. This is an important idea pedagogically because it places emphasis on what our students know, though not necessarily consciously, instead of on what they do not know. As teachers we all know that it works better to emphasize success than failure.

Chomsky, then, in 1957, with the publication of Syntactic Structures, proposed a theoretical model for a grammar which might potentially account for this enormous body of data. The model came to be called generative transformational grammar because it intends to generate all possible grammatical sentences in the language and to block ungrammatical ones. It does so by postulating an abstract level of underlying structure often called deep structure. The deep structure representation contains all of the meaning elements of a sentence though not necessarily in the order they appear in the surface or actual sentence. Deep structures are represented by means of tree diagrams which graphically illustrate each level of constituent structure. Deep structure trees are then converted into surface structures or actual sentences by means of operations called transformations. In this way, two major abilities of native speakers are formally sepcified. As native speakers we are able to recognize when sentences are synonymous even when they differ radically in surface form. And, with a little careful thought, we can also recognize when a sentence is ambiguous. Within this grammatical model, these abilities are formalized by asserting that synonymous sentences derive from a common deep structure and that sentences that are structurally ambiguous have a different deep structure representation for each possible meaning. For instance, consider the following sentences which most native speakers would agree are essentially synonymous.

S5 That Lewis writes sonnets annoys George.
S6 It annoys George that Lewis writes sonnets.
S7 For Lewis to write sonnets annoys George.
S8 It annoys George for Lewis to write sonnets.
S9 Lewis's writing sonnets annoys George.
S10 That sonnets are written by Lewis annoys George.
S11 It annoys George that sonnets are written by Lewis.

Previous grammars would have to treat each of these as totally different sentences, and traditional grammar would represent them with seven different diagrams. In generative transformational grammar all seven sentences derive from the following deep structure tree.



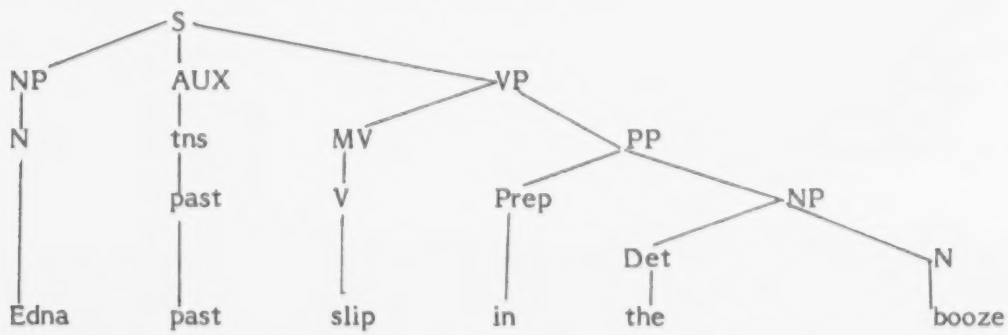
Each node and branching represents a natural grouping of words, called a constituent, and all levels of structural relationship are shown. Translated into words, and reading from the top, the diagram means that the sentence (S) consists of a subject noun phrase (NP), an auxiliary (AUX), and a verb phrase (VP). Moving down to the next level and reading across, the subject noun phrase consists of a noun phrase and an embedded sentence (S_1): the auxiliary in this case contains only tense; and the verb phrase consists of the main verb (V) and the object noun phrase. EAch of these can be further broken down into its constituent parts, as the diagram shows, ending with specific words and tense markers.

Sentences S5-S11 may all be generated from the above deep structure by means of different sets of operations called transformations. For example, S6 requires a transformation called Extraposition which moves S_1 to the end of S' and another called That Insertion which merely inserts that at the front of S_1.

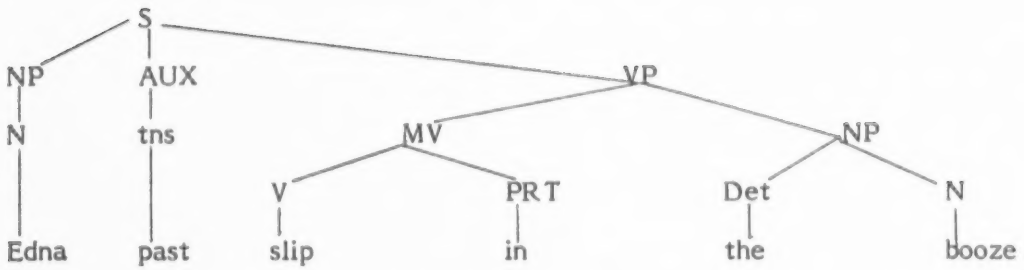
By the same token, we should be able to show by means of different deep structure representations the structural reason for the ambiguity in S12.

S12 Edna slipped in the booze.

In one reading of S12 we might understand that Edna slid or fell because of the booze, on the floor probably. In this reading in the booze is a prepositional phrase, a constituent, and the deep structure tree looks like this:



In another reading we might understand that Edna sneaked the booze in, to a place perhaps where it was forbidden, or into the punch. In this case the structural unit or constituent is slip in, which this grammar calls a verb + particle, and the tree looks like this:



If all this seems a bit complicated I expect you won't have much difficulty understanding why I gave up cocktail parties altogether to avoid having to answer the question, and it might help to remember that the language itself is complicated, infinitely so; thus any attempt to approximate it theoretically is bound to be complex as well. Actually, the theory is remarkably simple, given the body of data it accounts for. I might add that I do not necessarily advocate teaching any formal gramnmar to all students, though I do believe that all English teachers should have a sound background in linguistics.

Even after a quarter of a century of intense work on the part of many linguists, building on Chomsky's original work, transformational grammar is neither complete nor perfect, but it is currently the best description of the structure of English, and as such has much to offer to teachers. It can provide a clear model for illustrating the structure of English sentences while promoting an appreciation for the beautiful complexity of human language. It can help apprentice writers develop their awareness of the many options they have in expressing an idea. And, it can keep us focused on what we do know rather than what we don't know about our language.

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SEMIOTICS

Charles Suhor

Semiotics, a relatively new and highly controversial area, has been praised as the most comprehensive of fields and condemned as an imperialistic discipline. Its literature is so wide-ranging and complex that even Umberto Eco, a major theorist, acknowledges that semiotics is a field "in a state of disorder." The central concerns of semiotics can be defined, though, and some of its implications for teaching can be outlined.

What Is Semiotics?

Semiotics is the study of **signs.** A sign is something that stands for something else. There are three kinds of signs:

1. symbols--signs that bear an **arbitrary relationship** to that which they stand for. (E.g., the word "apple" by convention stands for the fruit we identify with the word.)

2. icons--signs **resembling** that which they stand for. (E.g., a painting of an apple looks like the fruit it represents.)

3. indexes--signs that are indicators of a fact or condition. (E.g., a chest pain can indicate heartburn; smoke usually indicates fire.)

Additionally, signs can be organized into **systems of objects and behaviors.** The arts and the academic disciplines are highly complex, interrelated sign systems--formulations and configurations of symbols and/or icons. The way you set your table is part of a system of cultural signs, as is your choice of clothes, wallet photos, and bumper stickers. **Ideas** are signs too, since they stand for entities as defined in one's culture. Your idea of snow, for instance, is determined by the repertoire of words, categories, pictures, and other interpretants provided by your culture.

There are three basic areas of semiotics--semantics, pragmatics, and syntactics. **Semantics** deals with the **meanings** of **signs** and **sign systems;** that is, meanings of words, sentences, gestures, paintings, mathematical symbols, etc. Stated another way, semantics attempts to specify the cultural definitions of all kinds of signs and sign combinations. **Pragmatics** deals with **inferential meaning**--the subtler aspects of communication expressed through indirection ("It's drafty in here" = "Close the door") and through social contexts (as when a threat is understood as mere horseplay among boasting friends). **Syntactics** deals with the **structure** of signs and sign systems (such as the structure of a sentence, novel, film, fugue, or ceremony). Linguistic syntactics (phonology, morphology, and syntax) is best known by teachers, but semiotics is concerned with the "syntax" of nonlinguistic sign systems as well.

Charles Suhor is Deputy Executive Director of the National Council of Teachers of English. This article is reprinted from a Fact Sheet written for the ERIC Clearinghouse on Reading and Communication Skills.

The above definitions, adapted from Eco, Charles Morris, Charles Sanders Peirce, and others, are necessarily oversimplifications. Yet they provide some sense of the vast range of semiotics, pointing to the field's relationships to communication, anthropology, psychology, and various traditional school subjects.

Has Semiotics Influenced Teaching?

In oral language and reading, pragmatics has had a growing influence. Literary theorists, psycholinguists, and even computer specialists--for example, Iser, Smith, Schank--are finding common ground in the notion that reading is not mere message transmission but a joint venture in which the reader cooperates with the author in a meaning-making process. Schema theory (see ERIC Fact Sheet, "Schemata") holds that a reader's repertoire of experiences--characterized as **schemata**, or stored conceptual structures--will directly determine the qualities of meaning that he or she derives from a text. This is not merely a theoretical observation. The way a teacher views a wide range of language behaviors, from students' miscues in oral reading to their discussions of literature, will be profoundly affected by the teacher's appreciation of pragmatic aspects of communication. Reading researchers, moreover, are asking a variety of pragmatic questions about reading: When students read simplified texts, do they suffer from the lack of connectives that reveal relationships in more complex texts? How, and at what ages, do children develop schemata for reading different kinds of stories predictively? What kinds of metaphorical expression can be processed by children at different age levels.

What Are the General Implications of Semiotics for Teaching?

A comprehensive view of curriculum is implicit in semiotics insofar as all existing school subjects--and even subjects not yet formulated--are by their nature ways of organizing signs. If we think of learners as individuals with the potential for expressing themselves through a variety of signs (such as linguistic, gestural, pictorial, musical, and mathematical signs) and systems of signs, we gain a fresh perspective both on human potential and on the organization of school subjects.

A constellation of cognitive, aesthetic, and psychomotor skills is brought to the surface when we consider students' abilities to understand and perform in numerous sign systems. The role of language in the curriculum, moreover, takes on new power in the semiotic perspective. Language is the main arbiter as students learn to use and understand all of the other symbol systems. Language is used by musicians and visual artists in articulating their intentions and describing their techniques. Analysis of the syntax of any nonlinguistic object, from an equation to a piece of sculpture, involves language. So does description of the ideas or emotional responses that the object evokes in us.

The centrality of language in semiotics can be disputed on theoretical grounds, but as Eco says, "Language is the most powerful semiotic device that man has invented." Piaget states "language is but one among . . . many aspects of the semiotic function, even though it is in most instances the most important." John Carroll acknowledges the educational importance of pictorial forms but notes that they "are almost always accompanied by language and often require language to make them intelligible." Language across the curriculum, then, is not a mere buzzphrase; it is an essential condition for learning.

Suhor has called semiotics an overarching conception that provides a stronger basis for interdisciplinary studies than, say, traditional rationales like the humanities

and aesthetic education, or more recent ones like media study and global education. Consistent with studies in right/left brain functions, a semiotics-based curriculum encourages students to talk about the paintings and music they produce, to create collages expressing the themes of novels and plays, to write about the things they see under microscopes and in physics laboratories, or to engage in a variety of purposeful cross-media activities. As Wolfe and Reising note, these mindstretching activities "shift repeatedly between two different kinds of brain functioning . . . [and] engage both brains in a balanced way."

The richness of skills required in a semiotics-based curriculum is evident. Saloman, among others, has written about the range of mental skills required in multimedia reception and production. A well-articulated semiotics-based program would necessarily be the opposite of the unstructured "frills" approach criticized by the back to basics advocates. The very range of semiotics and its potential for organizing our thinking about curriculum in new ways can add structure and substance to arguments for the things that teachers value: oral language, the written word, the arts, interdisciplinary study, and the articulate exchange of ideas and feelings among students.

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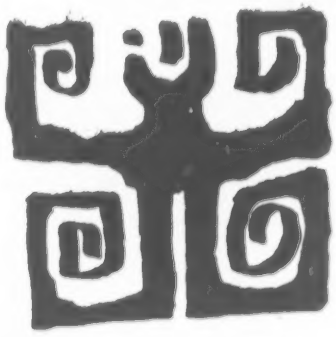
ON THE ROOTS OF BLACK ENGLISH



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SELECTED ACTIVITIES FOR A TEACHING UNIT ON SEMANTICS

Charles Lamar Thompson

Which is the master--the word or the meaning? What we call an object or person or situation will influence the way we see and evaluate it, the way we respond to it. General semantics is basically concerned with meaning in its fullest sense and as a factor in all human relations.

Our awareness of who we are depends greatly upon how others respond to us. Our resulting behavior, in turn, affects the way in which other people respond to themselves and how they next behave toward us. Communication is constantly evolving behavior between individuals.

A teaching unit on general semantics should attempt to help the student examine what meaning is, how we use words, how we react to words, how words affect our thought and behavior. Students must be helped to examine critically the symbols, written or otherwise, which shape what is real to them. The process by which meaning is produced must become apparent to them. They must be shown that words use them; they do not use words. Activities selected should enhance conceptual learning.

This paper presents several concepts that should be taught in the unit, along with suggested activities for those concepts. While the activities presented are optional and illustrative, the concepts are obligatory.

Concept #1: Language is a system of symbols that we use in communicating with each other.

Activity: Have students read the essay "The Origin of Language" by Charles L. Barber, which offers several theories regarding the origin of how language came about. Ask the students to examine the ideas behind each of these theories and to give reasons why each theory has been rejected. Students should be helped to see that we don't as yet have an adequate explanation for the origin of language.

Concept #2: Words have no meaning in themselves. Meaning is within people.

Activity: Have the students determine how many left-to-right combinations they can make from the letters D-O-L-L. (The answer is 24.) Then ask how many of these combinations create the word doll? (The answer is 1.) Point out to the students that spelling is very important because the meaning is not in the word, but in the person using the word.

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Concept #3: All of us have difficulty in communicating with each other.

Activity: Place on the board the word referent. Explain that this is what we call the image in the minds of our audience when we try to communicate with them. For example, if someone says he or she received a birthday gift, the image created in the listener's mind could be almost anything. The difficulty in knowing what the gift is is due to the connotative aspects of the word gift.

Concept #4: Each word has three components: sound, denotation and connotation.

Activity: Place the terms denotation and connotation on the board. Explain that denotation is the thing we talk about. It can be pointed to, for it really exists. Connotation, on the other hand, is the image inside the listener's head. The listener cannot point to this thing because it is only an image in his or her head. Point to a picture in the room. Ask the students to look at it. Pronounce the word "picture" and explain that this is the denotation of the symbol/word picture--the thing the symbols and sounds in picture stand for. Have the students close their eyes and create an image of a picture in their minds. After a minute ask them to shift to another kind of picture. While their eyes are closed, ask them to describe the image of the picture in their mind. Ask them if it is an image of a picture that exists someplace or if it exists only in their imagination.

Concept #5: Language has levels of abstraction. Misuse of an abstraction ladder affects us in our communicating with each other.

Activity: Place on the board the following ladder of abstractions and have the students arrange the words from the most specific level to the most general level: organism, animal, biped, mammal, human, boy, Billy Smith. Then ask them which level can they say more things about (Billy Smith, of course). Write on the board: Billy Smith was just released from the penitentiary. Ask the students what would stop an employer from climbing the ladder of abstraction too fast; that is, stop him from drawing the conclusion falsely? (Billy Smith[1] is not Billy Smith[2].) The Billy Smith who left prison may not be the same Billy Smith who entered prison. Get the students to see that some people would see a convict, instead of a man on their ladder. Convict would mean criminal to them; therefore, not to be trusted, not to be employed.

Have students write paragraphs of examples on how the misuse of abstraction may apply in the following situations:

1) When she answered, Mrs. Brown had a cocktail glass in her hand.

2) Larry Evans carries a cigarette lighter in his pocket.

3) I saw the police talking to Robert Simmons last night.

4) On Sunday Mr. Garner was still in bed at noon.

5) Tom was carrying a box for his teacher yesterday and today he got an A on his paper.

Concept #6: Meaning is arrived at through the context in which words are communicated.

Activity: Place the symbol X on the board. Ask the students what it symbolizes. They will probably grope for their answers, except that it is a symbol of the 24th sound in the English alphabet. However, we can make X stand for anything. Place on the board: X + 3 = 5. Ask then what we have let X stand for. The answer is 2. In other words, we can choose our symbols. Another example:

X and Y went up the hill
To get a pail of water.
X fell down and broke his crown
And Y came tumbling after.

Concept #7: We can express ourselves better through the use of metaphorical language.

Activity: Give your students the following statements and ask them to identify which sentence conveys the most feeling (of course sentences 2 and 4 do).

1) I had the flu.
2) I felt the weary dizziness that squeezed every bone and sinew of my body.
3) I was thirty years old.
4) "It was my thirtieth year to heaven" (Dylan Thomas).

Concept #8: We can learn how to improve our ability to converse with others.

Activity: Place your students in groups of 3 to 5 and ask each group to discuss one of the following questions and then report its major ideas back to the whole class:

1) What is a cutting remark? Why does this "wound" more deeply than an explicit verbal attack?
2) What are some ways of "belittling people"?
3) Is teasing a form of anger or is it an expression of friendship?
4) When does gossip become harmful?
5) How do we control others through our use of implicit language?

THREE HAIKU

Jennifer Nimlo

DARKNESS

LIGHT IS PLAIN PAPER
DARKNESS IS THE ERASER
WIPING OUT OUR FAULTS.

WIND

WIND IS NATURE'S BROOM
SWEEPING WITH REPEATED STROKES
ALL THE SETTLED DIRT.

UNITY

THE BABY'S HAND GRASPS
THE MOTHER'S OUTSTRETCHED FINGER
A BRANCH OF LIFE'S TREE.

Jennifer Nimlo is a junior at Saguaro High School in Scottsdale, Arizona. Her teacher is Ms. Julianne Berkel.

VOCABULARY WITHOUT DRILL: RECENT TRENDS IN PEDAGOGY

Mary Hurley Moran

Vocabulary instruction became a regular part of the language arts curricula in American elementary, junior high, and high schools approximately fifty years ago. This development was due both to the conviction on the part of educators that a good vocabulary aids reading comprehension and to the somewhat naive assumption on the part of the public that increasing one's stock of words could lead to greater social and financial power. The latter notion was fueled by a 1934 article in the Atlantic Monthly reporting a study which revealed that successful business executives have the largest vocabularies of all Americans (including professional writers and college professors).[1]

Equipped with E.L. Thorndike's recently compiled word count lists, which categorized words on the basis of their frequency of use in our language,[2] educators devised an efficient technique to ensure that students learn the words that would be of most practical use to them. Still in widespread use today, the word-list drill, as this approach is commonly called, basically involves the teacher's handing out a weekly list of words, instructing students to look up and memorize their definitions, and then following up with a multiple-choice test in which students select the synonym or definition that best fits the given word. This technique and its occasional accompaniments--instruction about how to use the dictionary, how to analyze a word into its morphemic components, and how to recognize context clues--together comprise what has come to be called the direct method of vocabulary instruction, in contrast to the less widespread, more recently developed indirect method, which will be the subject of this paper.

The direct method, particularly the word-list drill, has remained popular with teachers because it is so concrete: they can control the words students learn and can measure the results by means of objective tests. Students, however, complain that memorizing lists of words is dull and that they quickly forget the definitions after the tests. Although there have always been teachers who recognize the problems with the direct method in general and the word-list drill in particular, only recently has there occurred an outpouring of articles criticizing these old-fashioned approaches and suggesting new, more effective ones.

The criticism covers a number of points. The most obvious flaw of word lists is the fact that memorizing a dictionary definition well enough to check the right answer on an objective test does not necessarily mean one really understands the meaning of the word, as becomes evident whenever students are asked to use the new word in a sentence or composition of their own. John R. Warner, in "A Test of Meaning" (1964), cites an amusing example in which a student checked the right definitions for "abeyance" and "tremor" and then produced these sentences: "Abeyance is a fear of the working man" (the dictionary had informed the student that "abeyance" means "temporary inactivity or suspension" and so he took it to be a synonym for "lay-off")

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and "The passing train caused the building to tremor" (the student had failed to note the part-of-speech label in the dictionary entry).[3] In addition, Barbara Brown Hillje ("Some Horsesense about Raising SAT Scores," 1980) tells us that students who have taken crash vocabulary courses in preparation for the SAT often use the newly acquired words in a stilted fashion when they attempt to incorporate them into the essay-writing part of the test, even though they correctly identified them in the objective part.

A related criticism is leveled at the tests typically used with the word-list approach. Critics point out that these measure superficial breadth of word knowledge rather than depth and precision. Unfortunately, little heed was apparently paid to an important 1940s experiment by Harold B. Dunkel ("Testing the Precise Use of Words," 1944) which revealed that a significant number of students who achieved high scores on traditional vocabulary-range tests received low ones on the precision test designed by Dunkel, and vice versa. The author concludes that students need only a very general idea of the word to be able to select the right answer on the conventional vocabulary test.

A third criticism is that the direct method--word analysis and context study as well as word-list drill--is designed to improve reading but not writing ability. With this method students can often learn a word well enough to make sense of it when they meet it in context but not well enough to use it in their own writing. Only recently have composition theorists begun to recognize the crucial role played by vocabulary in writing. Acclaimed writing expert Mina Shaughnessy (Errors and Expectations, 1977), for example, argues that a poor vocabulary is at the root of many more writing difficulties than has usually been realized. Wordiness, obscurity, and mixed syntax are often the result of a writer's not having at his disposal the one apt word or phrase that would efficiently and clearly convey his thought. He gets himself into a hopeless snarl trying to construct complex points out of a meager stock of words.

The most sophisticated criticism of the word-list technique is that it is based on out-of-date semantic and psycho-linguistic theories. Briefly, critics claim that underlying this approach is a philosophy akin to eighteenth- and nineteenth-century associationism, which, applied to semantics, assumes that the meaning of a word inheres in the word itself, not in the context where it is found or in the mind of the person who encounters it. Applied to psycho-linguistics, this philosophy assumes that by learning a new word a person masters the concept or phenomenon it denotes and thereby increases his hoard of ideas and information.

However, modern theories depart from these mechanistic views. Contemporary semantics holds that context provides a word with its meaning rather than that the meaning resides in the word itself, and that therefore it is pointless to teach words in isolation. The semantic field theory, a response to the structuralist influence on semantics, states that every word is part of a constellation of semantically related words which delimit one another, and therefore true synonymy does not exist. Again, the word-list approach is out of step with this discovery because it implies that there is a fixed meaning for every word, whereas field theory tells us that a word's meaning is determined by other words in the field.

Dontemporary psycho-linguistics explores the intricate back-and-forth relationship between thoughts and words, rejecting the old-fashioned notion that language is simply the garb for thought. Lev Vygotsky, for example, in his classic Thought and Language (1962), discusses the complex process of thought turning into language and describes verbal thought, or inner speech, as being characterized by a

preponderance of the sense of a word over its meaning. He explains that the sense is "the sum of all the psychological events aroused in our consciousness by the word" (p. 146), whereas the meaning is the dictionary definition. Sense accrues as one meets the word in a variety of contexts. Although Vygotsky does not discuss the practical implications his theory has for vocabulary instruction, it clearly suggests that one cannot learn a new word from one encounter with it nor from merely studying its dictionary definition.

The growing dissatisfaction with the direct method, the new emphasis on writing in language arts classes, and the increased awareness of semantics and psycholinguistics on the part of English teachers have resulted in the development of an alternative approach to vocabulary instruction: the indirect, or natural, method. This includes any attempt to pattern vocabulary instruction after the way people naturally learn new words--through reading, conversation, rich experience, and a curiosity about language. What follows is a bibliographical survey of the best articles between 1960 and mid-1982 written about this method.[4]

Many advocates of the indirect method point out that the natural way vocabulary acquisition occurs with adults is for a word to move gradually through one's four vocabularies--usually from reading to listening to writing to speaking. Regina M. Hoover ("In the Beginning: The Word," 1979) has devised a teaching technique that takes this natural sequence into account. When her college composition students look up an unfamiliar word they have come across in their reading, they must rewrite the original sentence in their own words, not using the new vocabulary word. This helps them relate the unfamiliar word to familiar ones, which is what one does in the natural process of vocabulary acquisition. The students are then instructed not to use the new word in their own writing until after they have had more exposure to it, again a paradigm of the natural process.

Robert K. Jackson ("Does the World Need Another Article on Vocabulary Development?" 1973) and Jeanette Harris and Lil Brannon ("Recognizing the Basic Writer's Vocabulary Acquisition Sequence," 1979) point out that a child's vocabulary acquisition sequence is different from an adults's and that this fact should be taken into account in designing pedagogical techniques for elementary school pupils. Because for children a new word moves from the speaking and listening vocabularies into first the reading and then the writing ones, they should be introduced to a word orally before they encounter it in their reading. Harris and Brannon suggest that teachers of remedial college students use this same approach because, living in a primarily oral world, such students cannot understand enough of the content of a written text to be able to learn unfamiliar words that appear in it, as the average adult can.

Although advocates of the indirect method believe it is wrong to use a word in writing before one has mastered its meaning, there are ways to speed up the process. Mary Culver ("Word Retrieval," 1977) describes a technique to help college students activiate their passive (reading and listening) vocabularies. She has them read an essay containing several words they can understand but never use themselves. Pointing out that since they can recognize them, these words are lying dormant in their own minds, she then has them brainstorm for the most precise words to describe a particular object or picture. This results in students bringing to the surface words they had not realized they possessed and shows them that good writers do not seek out words in a dictionary or thesaurus but, rather, tap into their own passive vocabularies.

Another excellent method for activating students' passive vocabularies is described by Bruce T. Petersen ("An Emotional Lexicon," 1981). Basing his approach

on psychologist John Gottman's technique for helping his clients better articulate their feelings, Petersen gives his college students a list of emotion-describing adjectives that they recognize but would not normally use. He then instructs them to describe in writing situations in which they have experienced these emotions and the physical sensations that accompany the feelings. Discovering how these adjectives embody emotions they have experienced, the students make the words their own.

Those who advocate the indirect method usually observe that vocabulary instruction has mistakenly been called the study of words, when it is actually the study of concepts. John B. Carroll ("Words, Meanings and Concepts," 1964) and John H. Langer ("Vocabulary and Concepts," 1969) describe the intricate relationship between vocabulary acquisition and concept acquisition, with Carroll arguing that true meaning accrues to a word only when one has had experience with the concept it symbolizes, and Langer explaining that as one refines and discriminates a concept, one searches for new terms to symbolize it, and thus words facilitate the organization of experience. These and other theorists point out that the only way to teach concepts is to enlarge students' experience. Ruth Beaumont Reuse ("All It Takes Is a Little Incentive," 1977) and Frederick A. Duffelmeyer ("The Influence of Experience-based Vocabulary Instruction on Learning Word Meanings," 1980) describe techniques for doing this by means of student dramatization of the concepts being taught. Others who discuss the experiential approach are Ruth G. Strickland ("Vocabulary Development and Language Learning," 1972) and George A. Miller ("On Knowing the Right Word," 1978).

The crucial role played by "felt need" in vocabulary development is also discussed by many current vocabulary theorists. John S. Mayher ("Another Journey Through the Looking-Glass," 1982) explains that vocabulary development occurs when a person feels the need for a word to articulate a new situation, emotion, concept, and so forth. It is at this point that he should be introduced to the new word rather than have it artificially imposed upon him. This view is supported by Isabel R. Frizzell's ("Historical Approach to Word Study," 1963) observation that students develop their slang vocabulary much more quickly than their academic one because of the strong motivation to be like their peers. Barbara I. Crist ("One Capsule a Week--a Painless Remedy for Vocabulary Ills," 1975) and Ruby L. Thompson ("Word Power," 1971) describe excellent techniques they use to teach vocabulary by tapping into their college students' needs and interests.

Probably the most widely advocated indirect approach is extensive reading. The advantage of this form of vocabulary development is not only that it provides a context for unfamiliar words but also, as Isidore Levine ("Quantity Reading," 1972) observes, that it acquaints students with many words they would not normally meet in oral discourse. Others who discuss the importance of wide reading for vocabulary development are Robert E. Newman ("Increasing All Vocabularies," 1963), George M. Usova ("Improving Vocabulary Through Wide Reading and Context," 1977), and Bill Hardin ("Miles and Miles of Print, or the Better Way to Teach Vocabulary," 1980).

Robert S. Burroughs ("Vocabulary Study and Context, or How I Learned to Stop Worrying about Word Lists," 1982) believes that directed reading is the best way to teach vocabulary. Observing that the traditional word-list method gives students the impression that the dictionary is the place to end their search, he has designed an approach to show them it is really just the place to begin. Students are provided with a list of words they will meet in their fiction reading that week and instructed to learn the meanings by both context scrutiny and dictionary use. In the follow-up tests, they are given minimal points for merely repeating the dictionary definition and maximum

points for effectively explaining the meaning they have gleaned from the context. This method brings their imaginations and powers of analysis, rather than simply their memories, to bear, and not only teaches them new words but helps them to learn about the crucial role played by context, to gain knowledge of literary devices, and to read more carefully.

A final type of indirect vocabulary teaching, which involves discussion of semantics and etymology, is based on the assumption that people are more inclined to expand their vocabularies if they have a curiosity about and an awareness of how word meanings evolve in our language. Sidney Shanker ("Is Your Vocabulary Teaching Obsolete?", 1964) outlines the semantic principles he teaches his high school students. Robert J. Munnelly ("Teach That Word Meanings Are Open," 1972) suggests a number of exercises teachers can use to make students aware of the semantic openness of words. Some teachers--such as Joanna Channell ("Applying Semantic Theory to Vocabulary Teaching," 1981), John E. Readence and Lyndon W. Searfoss ("Teaching Strategies for Vocabulary Development," 1980), and Milford A. Jeremiah ("Teaching Vocabulary in Social Context," 1981)--introduce their students to the notion of semantic fields, pointing out the different connotations synonyms can have.

Those who emphasize etymology in their vocabulary instruction usually remark that most students are fascinated by the quirky histories behind so many words. Isabel R. Frizzell ("Historical Approach to Word Study," 1963), Rexel E. Brown ("A Three-Dimensional Approach to Teaching Vocabulary," 1975), and Susan K. Weiler and Mary Mercer Krogness ("Latin Lovers Experiment with Language," 1981) all discuss the effectiveness of this approach. Charlton Laird ("Down Giantwife: The Uses of Etymology," 1970) points out that students usually have no trouble remembering the meaning of a word after they have examined its history in depth. And Berenice B. Beggs ("Creating Excitement in Learning," 1973) adds that a major reason students like this approach is that it taps into knowledge they already possess: most students can cite numerous examples of recently coined words and can offer intelligent hypotheses regarding the reasons for their emergence.

Although as early as 1935 at least one educator was aware of the need to develop a "less odious" method than word lists by which to teach vocabulary,[5] this technique has remained in widespread use, as attested by the large number of articles that begin by decrying it. However, the plethora of essays since the 1960s suggesting more fruitful pedagogical approaches is a hopeful sign. What is practiced in the schools often lags considerably behind what is espoused by current theory, but gradually English teachers appear to be realizing that the goal of vocabulary instruction should be something other than simply enabling students to pass multiple-choice tests. Rather, as the essays on the indirect method surveyed in this paper indicate, the true goal should be an enhancement of students' ability to comprehend and articulate their experience.

Notes

[1] Johnson O'Connor, "Vocabulary and Success," Atlantic Monthly, 153 (1934), 160-66.

[2] E.L. Thorndike, A Teacher's Word Book of 10,000 Words (New York: Teachers College, Columbia University, 1921); E.L. Thorndike, A Teacher's Word Book of 20,000

Words (New York: Teachers College, Columbia University, 1931); E. L. Thorndike, A Teacher's Word Book of 30,000 Words (New York: Teachers College, Columbia University, 1944).

[3] John R. Warner, "A Test of Meaning," The CEA Critic, 26, No. 7 (1964), 4-5. Future references that are cited in the text by author, main title, and date will be given full citations in the bibliography.

[4] For an extended discussion and bibliographical survey of both methods of vocabulary instruction, see my article on vocabulary that will appear in Research in Composition and Rhetoric: A Bibliographic Sourcebook (Westport, Conn.: Greenwood Press, 1984).

[5] Martha E. Woundy, "A Project in Vocabulary Study," English Journal, 24 (1935), 759-60.

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THREE HAIKU

Diana M. Rodriguez

MORNING

MORNING OPENS EYES;
WE WAKE TO CATCH THE FIRST RAYS;
WE DANCE UPON DEW.

RAIN

GLORIOUS COOL RAIN;
MIST GENTLY CARESSING EARTH;
DIAMONDS LAY ON GREEN.

EVENING

SUN SLOWLY GOES DOWN;
DUSK COMES IN MIRAGE COLORS;
SHADOWS BROWN THE EARTH.

Diana M. Rodriguez is a senior at Tolleson High School, Tolleson, Arizona. Her teacher is Ms. Carol Ann McElroy.

PROMOTING VOCABULARY DEVELOPMENT IN THE CONTENT AREAS

Frances B. Cacha

It has long been recognized that teachers in the content areas are also teachers of reading. Although reading is not the only method by which students learn subject matter, still a lack of reading ability may severely limit their progress in the content areas. An integral part of both reading and listening comprehension, however, is the understanding of vocabulary. Yet many teachers may not provide a proper foundation for developing the technical vocabulary they implement in their oral presentations and reading assignments. As a result, many students have difficulty learning new concepts in the various content areas because they do not understand the basic vocabulary of the topic being studied.

Teachers often assume that their students are familiar with the technical vocabulary they use because the students have had some contact with a topic previously. These teachers may not realize that quite possibly the students never learned the vocabulary or that they have forgotten the definitions. Additionally, students may be confused because many words in the English language have multiple meanings. They may be distracted by what appears to be a familiar word but, unknown to them, has a different definition and is irrelevant in the new context. For example, in mathematics words such as times and face may have very different connotations to a young child, to a student with low intellectual ability, and to a student whose dominant language is not English. Another source of confusion is the use of too many new words or technical terms in a lesson. Many students are simply not able to follow the oral or written presentation and, therefore, fail to assimilate what is being introduced to them. This type of confusion can be encountered by students at all grade levels from nursery school through graduate school.

There are many strategies for developing the understanding of vocabulary in the content areas. The decision as to whether students need concrete experiences instead of more abstract methods will depend on a number of factors, such as the background and intellectual level of the students, as well as the complexity of the concepts being taught.

Experiential Methods.

Many teachers provide their students with direct or first-hand experiences to develop concepts, especially with slow students or young children. At times, older students, too, need appropriate concrete experiences related to their studies, e.g. manipulating objects, field trips.

However, when it is not possible and/or practical to provide first-hand or direct experiences, vicarious experiences can be arranged. As an example, while it might be most desirable to take earth science students to examine an erupting volcano, such a field trip would be impossible. Instead, the students can review films of volcanoes, examine models and diagrams, and study specimens of volcanic rocks. Appropriate vocabulary is then used in the context of the discussion simultaneously with the visual aids.

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The use of dramatization, sociodrama, and role-playing for developing abstract concepts can be effective in the area of social studies. Although students cannot literally become a famous person, they can have the vicarious experience of role-playing or dramatizing an important event in that person's life.

Semi-Concrete Methods.

Studying flat pictures, a semi-concrete strategy, is an excellent method for developing many concepts. If the class is studying a unit on transportation, a variety of flat pictures can be used to illustrate the concept. Due to an impoverished background, some students may have a very limited idea of various concepts and need concrete or semi-concrete experiences to broaden their understanding of new vocabulary words. They should be exposed to many different pictures which can be discussed and labeled correctly. Alternatively, students can be asked to find pictures of the concept in textbooks, trade books, and magazines, and, at times, to draw their own pictures of the objects being studied.

From their first-hand observations of real objects and/or their study of pictures, students can be asked to define the words and then to check their definitions in a dictionary. Next, from a variety of pictures, the students can select those pictures which illustrate the concept, and finally they can be asked to justify their choices based on their definitions. Using one or more of these procedures, teachers can note if there are any misunderstandings as to the meaning of various words; some reteaching might be indicated.

Categorization.

To develop concepts in social studies, Taba (A Teacher's Handbook to Elementary Social Studies. 2nd ed., Reading, Mass.: Addison-Wesley Publishing Co., 1971) originated the list, group, and label method whereby students list a number of items, group them, and then label the groups. Students are then requested to regroup and relabel the items as a way to develop intellectual flexibility. Some students, however, need to start at an easier level than suggested by Taba and one or more of the following four strategies can be implemented depending on the students' abilities. They are:

1) The teacher selects sub-groups or categories related to the topic and appropriate words associated with the groups. The students are required to place the words in the right groups. If it is necessary to provide a more concrete experience, the students can be given objects and/or pictures to sort into groups. This is a convergent thinking type of activity as there is only one right answer. However, it could be made more challenging by asking students to find additional words for each category and/or to include words which could fit into more than one category.

2) Again the teacher selects the categories, but this time students must supply suitable words for each group. This, too, is a convergent thinking type of activity as very little, if any, original thinking is required.

3) In this strategy, the teacher supplies the words which the students must categorieze. Since there may be more than one way to group the words, this activity requires divergent thinking. As long as the students can justify their groupings, their answers are acceptable.

4) In the last method, which also requires divergent thinking, the students must supply both the words and the categories. Obviously, this is the most difficult strategy and one which is most challenging to gifted students but may be too arduous for slow students.

Synonyms/Antonyms.

Generating words with similar and/or opposite meanings is another excellent method for developing vocabulary in the content areas. As an example, at a simple level, in discussing cold temperatures, words such as frigid, freezing, and frozen can be presented. Introducing words of opposite meaning, e.g. hot, torrid, burning, and fiery, helps students to understand the meaning of cold as well as to expand their vocabularies.

Comparisons.

Many concepts in the content areas are very complex. Comparing the similarities and differences between two contrasting ideas can be most beneficial. For example, if the class were studying the major climates of the world, then an appropriate method would be to compare two zones such as the rainy tropical zone with the arid low latitude zone. The teacher with the aid of the class could include for investigation such characteristics as locations in the world, flora, fauna, annual precipitation, diurnal temperature range, annual temperature range, humidity, and soils. With this background the class would be able to examine the adaptations made by people in each climate zone. To summarize the two zones as hot climates would be an oversimplification of the areas. The class, obviously, would have to understand the precise meaning of many words to conceptualize each climate zone.

Morphology.

Another way to build vocabulary is to introduce words with a common morpheme. For example, in health education, if the students are studying the topic "Toxic Substances," then the teacher can present words such as toxemia, toxicant, toxicity, toxicogenic, toxicology, toxicosis, toxiferous, toxin, toxiphobia, and toxoid. Discussing the different uses of these words in context helps students not only to increase their vocabulary but also to develop an understanding of linguistics. Follow-up written exercises should be provided to reinforce the discussions.

Seeking words containing morphemes studied in the content areas can be another worthwhile method to build vocabulary. Using the words toxicology and toxiphobia from the above example, students can enjoy finding other words ending with the morpheme -ology, such as geology, biology, histology, immunology, or the morpheme, -phobia, such as hydrophobia, claustrophobia, xenophobia, acrophobia, and agoraphobia.

Secondary Definitions.

As indicated at the beginning of this article, many words, when used in the content areas, have very narrow meanings. Yet some of these words have secondary definitions related to their primary meanings. For example, the word palatable means "pleasant or acceptable to the taste," while its secondary definition means "acceptable to the mind." A few other examples of such words are caustic, average, zenith, capacity, circle, oblique, eclipse, angle, and magnetic. When students are familiar with the primary definitions, then discussing their secondary meanings is a natural way to expand their vocabularies.

Students who lack an adequate understanding of specialized vocabulary in the content areas may have great difficulty learning subject matter. Fortunately, many concrete and abstract strategies for developing vocabulary are available. Teachers, therefore, must decide on the most appropriate method or combination of methods to meet the individual needs of their students.

PUNCTUATION: PHASE TWO, WITH FEELING. . . . (CONFESSIONS OF AN APOSTATE)

James P. Beck

An Obligatory Tour of the Gasworks--that's how most students see the unit of (ugh) punctuation. (And how most teachers see it too?) "It hurts but we gotta do it even if. . . ." Well not in my class any more, oh no. Whether through long-delayed insight or misguided diabolism, I now take a less solemn and a more sportive approach to those picky little marks which direct the page's traffic. I've lost the strict faith; I violate pedagogical norms. Gradually I've departed from the straight-and-narrow cart-track of "correctness" in punctuation; slowly I've turned to disport extra-vagantly in the adjacent pastures where "expressiveness" may yet bloom.

In class, that is, I question a few fondly-maintained "truths" about punctuation--and suggest a few brighter, more sprightly functions. These latter seem utterly new to students, who think writing's purpose is always a severe exposition--Getting Your Point Across-puritanically black-garbed, and hang any technicolor expressiveness on the page. Among some supercilious fellow teachers, my profane approach often furrows (or skyrockets) eyebrows. But among most students, the siren tune I pipe does seem to warm attitude from clammy to tepid at least. The wayward approach also seems to increase student abilities from utterly-arthritic to minimally-dextrous. (What, fewer comas over commas; even, Fun With Punctuation? Heavens no for where would we be then etc. And yet. . . .)

Essentially, I first puncture irreverently the famous reason why punctuation is supposedly so-o-o important--and advance other reasons usually overlooked/denied. (1) Intelligibility? But no; you don't have to punctuate well to be understood by your reader. (Thats right you heard that iconoclasm correctly.) (2) Fluency? Ah yes; punctuation mainly helps smoooooth the flow of the message to the reader. (So, "ear" it on the page.) (3) Credibility? That too; a well-punctuated paper, letter, memorandum makes sure that the reader's image of the writer will be trim, not slovenly. (4) Expressiveness? Especially that; six overlooked markings can brighten the writer's voice and message both.

A quartet of reasons illustrated via four versions of the same message:

(A) "In fact however correct punctuation is unnecessary in a sense, in many cases at least you can use rotten, bad paced sloppily done punctuation, that of a high school drop out and still be understood usually."

(Okay--sluggish and quite "incorrect," but still Intelligible, no?)

(B) "In fact, however correct, punctuation is unnecessary. In a sense, in many cases, at least you can use rotten bad, paced, sloppily done punctuation. That of a high school dropout; and still be understood usually."

(I admit, scarcely "intelligible" at all. But, who ever mispunctuates as intentionally grossly as that, after all?)

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(C) "In fact, however, correct punctuation is unnecessary in a sense. In many cases, at least, you can use rotten, bad-paced, sloppily-done punctuation, that of a high-school dropout, and still be understood--usually."

(Okay--"correct," and more Fluent to digest too. A standard goal. But:)

(D) "In fact, however, "correct" punctuation is unnecessary in a sense. In many cases, at least, you can use rotten, bad-paced, sloppily-done punctuation (that of a high-school dropout)--and still be understood . . . usually."

(Also okay, because tho a touch too glitzy, it's bright in Expressiveness. Not that (y)our usual punctuation units usually talk of such dexterities. . . .)

As I say, first stop in Pct Unit II is to dethrone the "intelligibility" myth. That's the dictum that "one must punctuate well, or the Reader Simply Won't Understand." Bunkum. It ain't so. But students doggedly recite this litany. They truly believe it. Teachers and textbooks fondly chant it too. It's 99% wrong, of course. I wonder why we keep on defending so false a dogma (and we do) by scraping up and trotting out those very rare instances where mispunctuation actually does create ambiguity or obscurity? (As in "I left him [,] convinced he was a fool," or "Woman [:] without her [,] man is a savage.")

Instead, most punctuation "errors" don't halt or block the progress of meaning, they only make it stumble. And context usually clarifies things anyhow. (A signboard in our local Burger Chef reads: "Wake up everybody." No no no, it doesn't mean to "go rouse out the dormitory sleepers." Yes yes, it does mean to "stay alert on the job." But we all know that; albeit the absent comma.)

So we don't need couth punctuation for intelligibility. Having apparently shot down my raison d'etre for teaching the stuff, can I dismiss class yet? Not quite. Those three jollier reasons arise. We welcome credibility, your reader's good opinion of you: punctuation as Dress Code in effect. I've found my students suddenly getting much more motivated to at least try to punctuate well--after I give them two versions of a job-application letter. One is cleanly-punctuated. The other is, of course, arthritic; sluggish; sloppy thus. The moral? Bad punctuation is like giving an important speech--wearing a soiled, wrinkled shirt. My students henceforth Try Harder--perhaps only to look spiffier in front of their peers (who in my classes always read much of each others' writing).

Reasons Three and Four depart even farther from the "correctness" track, even meander toward dexterity, grace. We punctuate well for Fluency, so the message is not just clear to the reader, but smooth as well, the pauses-and-emphases dovetailing now. Speakers of course control fluency via stress, pitch, juncture. So writers should try a little Oral Interpretation as they write their drafts. "To sense how to punctuate it, read it aloud." But few of my college freshmen (or so they'd claim) have been taught this old-hat trick. Reading aloud does seem to clarify the comma's main jobs (monitoring introductions; downplaying parenthetical matters; and serializing items in a series). Until students are aware of these comma-functions, students of course gladly produce arthritic utterances such as: "Returning to his room George, a sophomore from Illinois ate pizza drank beer and felt, happier." Hell, this is punctuation as etiquette. . . . As for items in a series? "Mary, a business major introduced the next speaker." (DONT WANDER OFF AFTER OPENING THE DOOR SHUT IT AGAIN) As for introductions: "To aid training the cook will distribute menus." (GEE THANKS FOR STEERING ME DOWN THAT WRONG CORRIDOR AN IMPOLITE TRICK INDEED

Fluency donates grace. Thus does Reason #3 help shape up that sluggishly-underpunctuated Student Style. (And doesnt that "careless style, a common one in school bother you. Lets do some thing about this arthritis soon why not

Admittedly, this "hearing-it" approach is no wonder drug. Admittedly, it will not perk up most student ears enough to heal those ugly, stubborn sentence fragments; to tighten up those jouncy comma splices. Nor will hearing get 'em to know the "okay" from the "illegal" instances of same. What fledgling ear, for example, can divine the difference between left and right below?

(1A) Mother quit house work the other day. Deciding that she would eat out. Because she was tired.
(2A) The Union is now open, it will close early today, it will be open all day from tomorrow on. To Xmas.
(3A) I decided to master Punctuation. Although it is not my favorite subject

(1B) Hilltop Resort. Now open year-round. Serving breakfast every day. Because you deserve the best.
(2B) The fuel tank is empty, the batteries are dead, the water supply polluted, and the crew ill with dengue. Now what?
(3B) Punctuation. Not everyone's favorite subject. Still, something worth mastery..

Nor will this out-loud approach extirpate the egregious error of preceding a conjunctive adverb with only a flimsy, white-metal comma, instead of the beefier, stainless-steel semicolon needed to hold that weight. To my effetely-overtuned ear (Real Men Don't Punctuate Good?), this error sounds as clumsy as driving my pickup truck off of a curb ("The Union is now open, however, it will close early today." HOLD ON over those wowing bumps. . . .) To most students' lo-fi ears, however: just fine, "no difference." But heck why not because America still spurns the alien semicolon anyhow. (Or uses it where only a comma is needed; gently snagging the reader's trouser-cuff thus.) Still, Oral Interpretation can help. Trying to punctuate via dumb printed rules only, is sensory deprivation. Punctuating via the spoken feel also, lets hearing help believing.

The last "why" is Expressiveness. Here we've left the dutiful workshop of correctness for the playground perhaps. Here, six types of punctuation can help convey tone; attitude; the persona-on-the page; of course emphasis and subordination too-and all more brightly. However, no textbook for any grade level, which I've seen, sic. teaches this least punitive and most positive rationale for punctuation. Nor do most students already use this sextet of expressive marks--nor notice it when they read (though these operate all around us). The bright style isn't all that esoteric either. Admittedly not welcome in research papers (but then what really is), a dollop of it can help season students' personal writing (journals; personal paragraphs), and some real-world/on-the-job writing too (ads; brochures). Herewith, a suggested mini-textbook for unveiling Expressiveness via punctuation:

(1) The DASH emphasizes things--like a raised-hand gesture--and the PARENTHESIS nicely subordinates things (like turning aside to speak softly).

(2) UNDERLINING of course emphasizes key word or point in paragraph--but use it selectively.

(3) The MARGIN BREAK (or "starting a new paragraph") is done not only "when you start a new idea," but also to slow the pace; and perhaps also to add a reflective tone. . . .

. . . but mainly to emphasize a point.

(4) ELLIPSES not only show your selective quotation in your term paper, but also can slow the pace for a pause . . . and can add a "musing" or "questioning" tone thus. . . .

(5) QUOTATION MARKS, indicating spoken matter and article titles, should be used in pairs, not "infinitely open-ended. But also they can help transmit writer's stance, perhaps denoting a "kid-glove" or "suspicious" attitude (assuming, of course, that they're not "overdone").

(6) Least important, CAPITALIZATION, if over-used, is like BLATTY SHOUTING. (Still, first-letter caps can give a word subtle Clout. . . .)

These ploys can thus bloom brightness on the page. But vividly-focused examples are needed to teach students any of this. A stylistic freak indeed, John Shuttleworth (editor of the slickly-rustic Mother Earth News) punctuates his fervor expressively:

> IDEAS AND EMOTIONS. That's what writing and editing are really all about. Not words. Not punctuation. Not syntax. Not grammar. Not "style". What you're really trying to do, if you want to be an effective writer or editor, is get a pure idea out of your head or a pure emotion out of your heart . . . and put that idea (intact.) or that emotion (intact.) into the head or the heart of your reader. That's what it's all about. Period.

Shuttleworth would actually condemn the following as "drab":

> (A) Bob, my cousin, who's really a very talented, sincere, and lovable guy, finds that his desire to be a painter, writer, and airplane mechanic conflict so badly that he's first up, then down, then running in circles.

He'd up the Punctuation Quotient of that as follows--for his publication anyhow:

> (B) Bob, my cousin (who's really a very talented, sincere, and lovable guy), finds that his desires to be a painter, writer--AND airplane mechanic--conflict so badly . . . that he's first up, then down, then running in circles.

Thus Reason Four for punctuating. Advanced classes can be shown how these six marks add pace and zip to "real-world" writing such as journalism, ads, brochures. There we even see (heaven forbid) intentional sentence fragments, and very-very-short paragraphs, plus bold-face type, all in the personal "you" style. Here's the opening of a paper company's ad (in a well-known current series) on "How to Write a Business Letter," by Malcolm Forbes:

> A Good business letter can get you a job interview.
> Get you off the hook
> Or get you money.

It's totally asinine to blow your chances of getting whatever you want--with a business letter that turns people off instead of turning them on.

The best place to learn to write is in school. If you're still there, pick your teachers' brains.

If not, big deal. I learned to ride a motorcycle at 50 and fly balloons at 52. It's never too late to learn.

Over 10,000 business letters come across my desk every year. They seem to fall into three categories: stultifying if not stupid, mundane (most of them), and first rate (rare). Here's the approach I've found that separates the winners from the losers (most of it's just good common sense)--it starts before you write your letter.

* * * * *

Now, "l'envoi." Or, Dessert. For us adults, a mini-gallery of dexterities (and maladroitnesses) of sportings-about amid those dour little marks-on-the-page. (This sampler, by the way, should be almost Pure or Sheer--about 99% sanitized, we hope, from any minim or trace of Immediately Applicable Practical Classroom Value.)

In re quotation marks; underlinings; and capitalization:

(A) On a quiz, a student tried, at least, to convey a tone thus: "The poem is social criticism of over commercialization by using Robin Hood as a Humorous "name" for industry."

(B) Snappier perhaps was the irate housewife who wrote in to complain about that Social Menace, women's liberation. She signed off with the notion that "Being a wife and a mother is a lovely and satisfying life and just whom do you want to 'Liberate' and for what?"

(C) Beware "over-quoting." Seeing a sign which read KNIVES "SHARPENED," one picky columnist felt that after they "sharpen" your knife, hoo boy it won't cut butter. . . .

(D) "Total-quoting does make a page more 'talky.' A student wrote a paragraph of short sharp personal comment about her hyphenated name and quoted the whole thing, as here. She seemed to be speaking direct and close-up as a result."

(E) (Of course, by quoting the title of their release, "Your Complimentary Copy and the Price of Books," a textbook company rather stood aside from the whole matter of money-grubbing teachers thus. . . .)

(F) (And, by the way, when inebriated highschoolers across the land clamber atop the local bridge or water with paintbrush in hand, why do they invariably quote their high school year thus: Class of "81"? Is this a vernacular micro-tradition?)

(G) Through capitalizing, Mary McCarthy made it clear that the role-playing characters in her short story "Cruel and Barbarous Treatment" were being a bit stagy about things. "She and the Young Man began to tell each other in a rather breathless and literary style that the Situation Was Impossible, and Things Couldn't Go On This Way Any Longer."

(H) Alas, however, why so many Capitalizations (and so few hyphens.) in this small-town small-company advertisement for a small sailboat? The skimpiness of its hyphenization also makes the ad ponderous sounding and clumsy moving too: "Designed for Safety and Comfort. With a Deck stepped Mast and a swing Keel she is a Trailerable easy to Launch cruiser."

(I) Finally, pity the poor computer-printer at the local bank. It chatters out our statements bereft of any articulateness other than the full-bore style of ALL CAPS, so it can only yell hoarsely for our attention--and cant even ask a question: SHORT OF FUNDS FOR CHRISTMAS REGISTER NOW FOR NEXT YEARS XMAS CLUB

(J) (Of course, omitting the question mark isn't always sluggish-arthritic. When the I.R.S. ended its letter to me with the following one-sentence paragraph--quoted below verbatim--I knew that This Was No Question:)

May we have a reply to this letter within twenty days.

(K) Speaking of margin breaks, a social activist's reminiscence about the bygone Sixties, gains through the use of one-word sentences. ("But can you do that???.." ask the students) Also, its one-word final paragraph slows the pace to a final musing, plus a snappy get-out:

"How do I feel about 10 years ago? Sentimental. Proud. Outraged. Old. Embarrassed. Amused. Self-righteous. Sad. Defensive.

"And glad I was in on it."

(L) Note, finally, how this popular office sign achieves a dignified hoitiness simply by upgrading the common comma with the grander semicolon:

"As soon as the rush is over I am going to have a nervous breakdown. I worked for it; I owe it to myself; and nobody is going to deprive me of it."

Thus do the little lowly marks help underpin the lofty turrets of style, and affirm the wider view-from-the-top. And "Thats All Folks."

THREE HAIKU

Laurie Kirkpatrick

JAPANESE GARDEN

AS DARKNESS UNFOLDS
MOONLIGHT FLOODS THE GARDEN STILL
GHASTLY GREY AND COLD

STORM

DARKNESS BECOMES BLACK
JAGGED LIGHT PIERCES THE SKY
SHATTERING SILENCE

TIME

CANYON VAST AND STILL
CARVED BY THE PASSING OF TIME
HUGE ENDLESS OPEN

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SYLLABLE COUNT AND SPELLING DIFFICULTY

Patrick Groff

The relationships between the structural makeup of words and their spelling difficulty has received little attention so far from spelling experts. For example, one finds that the leading text of late on instruction in spelling (Hanna, Hodges and Hanna, 1971) does not provide such information. This book does not provide teachers with data about the relationships of the syllabic count of words and their spelling difficulty, nor with information about the spelling problems that the common inflections given words pose for children.

The study reported here was designed to provide teachers with such knowledge. This inquiry into word structure and spelling difficulty was divided into two parts. In the first part of this study it was determined what effect the differing syllabic lengths of words have on the spelling achievement of fourth-grade children. The second part of the present study found the percent of fourth-grade pupils who could spell root words correctly but who could not spell the common inflected forms of these words.

The data used in the present study came from the New Iowa Spelling Scale (NISS) (Greene, 1955). The NISS presents the percentages of correct spelling of 5507 frequently used words by pupils in grades two through eight in 645 school systems across the United States. The percentages of pupils in the NISS who correctly spelled grew, for example, were:

Grade	2	3	4	5	6	7	8
grew-	2	11	46	57	76	83	88

Investigation One.

To determine the spelling difficulty of words of varying syllabic lengths, a sample was made of every fourth word in the NISS. Of this total of 1377 words,

38.0 percent had one syllable
38.8 percent had two syllables
16.4 percent had three syllables
5.5 percent had four syllables
1.3 percent had five syllables

The percentages of correct spelling by the fourth-grade pupils in the NISS of these five categories of words were:

One-syllable words	51.2 percent
Two-syllable words	30.8 percent
Three-syllable words	11.5 percent
Four-syllable words	6.1 percent
Five-syllable words	3.6 percent

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Investigation Two.

An examination of the NISS revealed that there were 1408 words here with the common inflections -ed, -s, -es, and -ing. The spelling difficulty of these inflected words for the fourth-grade pupils in the NISS was then compard to the spelling difficulty for them of the root words from which these inflections were formed. It was found, for example, that 8 percent more of these pupils spelled walk correctly than spelled walked correctly. The percentages of these pupils who could spell the root words from the NISS but who could not spell their inflected forms were as follows:

Inflected Form	Percentage
ed as /t/ or /d/	13.7
ed as / d/	9.1
s as /s/ or /z/	10.0
es	19.3
ing	13.1

Discussion of Findings

It is clear from part one of this study that one-syllable words are much easier for children to learn than are polysyllabic words. This finding suggests that spelling teachers should carefully consider the syllabic lengths of words when deciding which words will be presented for children to learn to spell. If this advice is not heeded, children doubtless will be asked to attempt to learn to spell words with which they likely will have little chance of success. A recent spelling series (Cramer, et al., 1978), at fault in this respect, requires that children learn to spell words such as the following in the third grade. Alongside each word is the percentage of children in the fourth grade from the NISS who actually could spell it:

beautiful	18%	disappear	3%	factories	5%
bicycle	5%	enemies	8%	typewriter	6%
chocolate	5%	exciting	19%	watermelon	17%

Part two of the present study indicates that children's ability to spell common inflections is not ensured as a consequence of their learning to spell root words. It can be inferred, moreover, that the deficits found between children's abilities to spell root words and their common inflected forms appear to be the consequence of inadequate teaching. That is, it has been shown (Berko, 1958) that by age five children have mastered the inflectional rules involved in the present study. There appears to be little reason, therefore, why improved teaching cannot sharply reduce the discrepancies found between children's abilities to spell root words and to spell their common inflected forms with, -ed, -s, -es, and -ing.

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SPELLING DULL? NOT SO, SAYS AUTHOR OF NEW BOOKLET

Spelling bee winners aren't just champion memorizers. According to Richard E. Hodges, author of IMPROVING SPELLING AND VOCABULARY IN THE SECONDARY SCHOOL, people become good spellers because they grow interested in what words mean and how English words are formed.

Rather than a rote memory chore, Hodges says, spelling is part of the intellectual process of acquiring language--a process extending beyond the elementary grades where, traditionally, spelling has been taught. Hodges' new booklet awakens teachers to the possibilities of teaching spelling as a process of language exploration and discovery. "Some aspects of orthography," he says, "are probably best learned in later school years when instruction can draw upon the greater intellectual maturity of students and their more extensive experiences with written language." Hodges describes more than 50 spelling and vocabulary-building activities for grades 6-10. They call for exploring word forms and letter constraints, finding relationships among words, building awareness of word origins, and seeing spellings as clues to meaning.

Hodges, who is director of the School of Education, University of Puget Sound, says teacher education programs have largely failed to prepare teachers to treat spelling as an intellectual activity. He supplies a bibliography of background information for teachers and further activities for developing spelling ability.

Published jointly by NCTE and the ERIC Clearinghouse on Reading and Communication Skills, IMPROVING SPELLING and its companion volume, LEARNING TO SPELL (1981), are part of the Theory and Research into Practice Series.

Available from NCTE, 1111 Kenyon Rd., Urbana, IL 61801. 55 pages, paper. Price: $4; NCTE members $3.50. ISBN: 0-8141-4662-7. Stock No. 46627.

COMPLEXITY IN BUREAUCRATIC LANGUAGE: THE KINDS OF RELATIONSHIPS BETWEEN CLAUSES

Ross Beatty, Jr.

Introduction

Bureaucratic language differs from ordinary language in both syntax and vocabulary. In syntax, the most striking features of "bureaucratese" are a disproportionate use of (1) nominalization, (2) passivization, and (3) noun strings (also called "noun adjectives"). In its vocabulary, bureaucratic prose shows a preference for Latinate over simpler Anglo-Saxon words: expedite instead of speed up, utilize instead of use. In some cases, as in the above examples, the shorter term is virtually synonomous with the longer term; presumably the longer one is felt to confer prestige. In other cases, like using objective for goal, the bureaucratic term does have a particular meaning for a field or institution.

These features of syntax and vocabulary vary with one another. In the following example, nominalization, passivization, and the use of noun strings are the variables. The Assistant Secretary of Justice decided to sue the City of Chicago on its policies of school desegregation in bureaucratese becomes A decision (nominalization) was made (passivization) by the Department of Justice to sue the City of Chicago on its school desegregation policies (noun strings replacing the genitive with of).

Nominalization, passivization, the use of noun strings, and Latinate vocabulary alone do not produce bureaucratic complexity. The key can lie in another characteristic of bureaucratic language, clausal subordination. And clausal subordination may cause complexity not only through the number of dependent clauses but also through the kinds of subordination.

The number of dependent clauses as an indicator of complexity.

If the number of dependent clauses in a sentence determines bureaucratic complexity, then a simple count of these structures should give the relative weight of that complexity. As material for examining complexity, I shall use an excerpt from a publication by the World Health Organization (Appendix 1) and Sonya's final speech in Uncle Vanya, by Anton Chekhov (Appendix 2).

If a clause is defined as a conjunction followed by a sentence structure, then only adverbial, nominal, and relative clauses, preceded by their proper conjunctions, count as dependent clauses. Under this definition there are .296 dependent clauses per main clause for the speech by Sonya, and 1.22 for the excerpt from the WHO publication. But if participial constructions and infinitive and gerundive nominalizations are included within the definition of a dependent clause, the figures are .33 dependent clauses per main clause for the Chekhov, and 4.55 for the excerpt from the WHO publication.

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When one reads the Chekhov passage and the WHO excerpt, the WHO excerpt seems much more complex than the Chekhov. This difference in complexity is paralleled by the difference the two passages show in the number of dependent clauses per main clause. In this case the number of dependent clauses is certainly an indicator of complexity.

Consider, however, a different piece of bureaucratic prose, an excerpt from a regulation on surveying:

> The initial and terminal points of the survey shall be accurately connected by course and distance to the nearest corner of the public land surveys, unless that corner is more than six miles distant, in which case the connection shall be made to some permanent monument, which can be readily recognized and recovered.

I shall compare the above passage on surveying with the first half of Sonya's speech from Uncle Vanya:

> We'll live through a long, long line of days and endless evenings; we'll bear patiently the trials fate sends us; we'll work for others, now and in our old age, without ever knowing any rest, and when our hour comes, we'll die humbly, and over there, beyond the grave, we'll say that we suffered, that we cried, that we felt bitter, and God will take pity on us, and you and I, Uncle, my dear Uncle, shall see a life that is bright, beautiful, fine, we shall rejoice, and we shall look back on these troubles of ours tenderly, with a smile--and we shall rest.

Each of the above excerpts is one sentence. If a dependent clause is considered in its restricted definition, as adverbial, nominal, or relative, the one main clause from the passage on surveying contains three dependent clauses. The ten main clauses in the sentence from Chekhov have counts of 0,1,0,1,3,0,1,0,0, and 0 dependent clauses per main clause. These counts are equivalent to .33 dependent clauses per main clause in the bureaucratic sentence, and .60 in the sentence from Chekhov. If we consider a dependent clause to include participial constructions, and infinitive and gerundive nominalizations, the figure for the sentence on surveying remains the same, at .33. The sentence from Chekhov gains one clause, in the third main clause, and then has .70 dependent clauses per main clause. So under both definitions of a dependent clause the Chekhov has more dependent clauses per main clause than the bureaucratic sentence.

But somehow the Chekhov is less complex, easier to understand, than the sentence on surveying. Another passage from Chekhov illustrates what Sonya's speech suggests--that a sentence can be quantitatively complex yet relatively easy to understand.

> If they had known the poverty the deacon had known since childhood, if they had been brought up in the midst of ignorant, callous souls, grasping, coarse, and boorish, who abused each other for a crust of bread, who spat on the floor and belched at dinner and during prayers--if they had not been spoiled from childhood by favorable surroundings and a cultured circle, how they would have seized upon each other, how eagerly they would have mutually forgiven each other's shortcomings and valued what each had. (Anton Chekhov, "The Duel," in Seven Short Stories, translated by Barbara Makanowitzky; W.W. Norton, 1963; p. 92.)

The two independent clauses ("how they would have seized. . . ." and "how eagerly they would have mutually forgiven. . . .") comprise four adjectival (relative) clauses and three adverbial clauses of condition. Yet even this sentence is far easier to understand than the sentence on surveying, which contains only three dependent clauses.

The kinds of relationships between clauses as an indicator of complexity

It may be that complexity is not only a function of the number of dependent clauses within a sentence, but also of the kinds of relationships--including subordinations--into which clauses enter. Consider the sentence on surveying again:

> The initial terminal points of the survey shall be accurately connected by course and distance to the nearest corner of the public land surveys, unless that corner is more than six miles distant, in which case the connection will be made to some permanent monument, which can be readily recognized and recovered.

In this sentence the first dependent clause modifies the entire main clause and has the negative sense of introducing an exceptional condition (a corner that is more than six miles distant). Corner in the dependent clause refers back to corner in the main clause, while the exceptional condition of the dependent clause anticipates the second dependent clause. The second dependent clause, using the cumbersome connective in which case, concludes the condition set up in the preceding clause. The noun connection in the dependent clause is the nominal form of the verb connect, in the main clause preceding. Thus the second independent clause refers back to both the main clause and the first dependent clause.

In the sentence from "The Duel," the relationships between clauses are not complicated. The adverbial clauses do not indicate exceptional condition, but rather simple condition. The adjectival clauses relate clearly and snugly to the conditional clauses and, at the end, to an independent clause. In addition, the conditional clauses clearly move toward the independent clauses in the last part of the sentence, so much so that the reader anticipates the independent clauses.

The Chekhov contains two independent clauses, four adjectival (relative) clauses, and three adverbial (conditional) clauses; the bureaucratic sentence contains two independent clauses, one adjectival (relative) clause, and one adverbial clause of exceptional condition; the Chekhov contains seven dependent clauses, the other only three. Despite its complex structure, the sentence from Chekhov's "Duel" is easier to understand than the sentence on surveying. The reason for this is that the two sentences differ in the kinds of relationships or subordinations into which the clauses enter. The relationships in the Chekhov are simpler and clearer than the relationships in the bureaucratic sentence.

APPENDIX I

World Health Organization, "Working Guidelines of Country Health Programming," July 5, 1974

If it is felt by some members of the CHP Group that insufficient attention has been given to finding the least expensive technology consistent with a proposed health development programme the Group might decide to study possible ways of reducing the financial cost by comparing similar programmes elsewhere in the world. The Group could also ask for the quick calculation of some cost-effectiveness ratios for the programmes in question to assist in removing disagreements among members of the Group. However, if the analysis of development programmes in step 11 has been made with sufficient care such additional studies should hardly be necessary.

Having satisfied itself that the resource specifications for the proposed health development programmes are reasonably economical, the CHP Group should now consider whether the financial costs, including recurrent expenditures, can be met either from the public sector, social security institutions, the private sector, or external assistance agencies.

Country Health Programming is essentially a Planned programme Budgeting process whereby programmes are developed to meet objectives and budgets prepared in function of programmes. The more realistic the objectives and the better prepared the programmes, the higher will be the chances for health development programmes emanating from the CHP process to receive financial support for implementation. The CHP Group in analysing the financial feasibility of health development programmes will, therefore, have to consider national fiscal policies; past and future trends in subsidization of the health sector and the share of government revenue assigned to it; the financing of social security institutions and the extent to which their funds can be expected to contribute to health development programmes; and the potential contributions from payments made by individuals in exchange for private or semi-private health services based on consumer surveys of private expenditure, when available.

Country Health Programming constitutes a unique opportunity for the government to coordinate on a sound technical basis the assistance received and expected to come forward from multilateral and bilateral assistance agencies and funds which may compete for investment opportunities. This has, in the past, led to agressive "salesmanship" resulting in expensive projects, frequently unrelated to the real problems of the country, of which the government in the end would have to bear the brunt. By presenting assistance agencies and funds with a coherent development programme for the health sector and earmarking the activities which would lend themselves to external assistance as well as specifying the nature, magnitude and timing of such assistance, the government stands a good chance of ensuring an increase in external support without the risk that such assistance brings undue bias to bear upon the country's development in the health sector and other related social sectors.

	Number of Clauses	Average Number Per Main Clause
Main Clause	9	
Dependent Clause - excluding participials, infinitive and gerundive nominalizations	11	11/9 = 1.22
Dependent Clause - including participials, infinitive and gerundive nominalizations	41	41/9 + 4.55

APPENDIX II

Anton Chekhov, Uncle Vanya (Stark Young translation) end of Act IV

SONYA: What can we do, we must live! (A pause) We shall live, Uncle Vanya. We'll live through a long, long line of days and endless evenings; we'll bear patiently the trials fate sends us; we'll work for others, now and in our old age, without ever knowing any rest, and when our hour comes, we'll die humbly, and there, beyond the grave, we'll say that we suffered, that we cried, that we felt bitter, and God will take pity on us, and you and I, Uncle, darling Uncle, shall see life bright, beautiful, fine, we shall be happy and will look back tenderly, with a smile, on these misfortunes we have now--and we shall rest. I have faith, I believe passionately, warmly . . . (Kneeling before him and putting her head on his hands; in a tired voice) We shall rest! (Telegin / another character/ plays the guitar.) We shall rest! We shall hear the angels, we shall see the whole sky all diamonds, we shall se how all earthly evil, all our sufferings, are drowned in the mercy that will fill the whole world. And our life will grow peaceful, tender, sweet as a caress. I believe, I do believe . . . (Wipes away Vanya's tears with a handkerchief) Poor, dear Uncle Vanya, you are crying . . . (Through her tears) In your life you haven't known what joy was; but wait, Uncle Vanya, wait . . . We shall rest . . . (Embraces him) We shall rest!

	Number of Clauses	Average Number Per Main Clause
Main Clause	27	
Dependent Clause - excluding participials, infinitive and gerundive nominalizations	8	8/27 = .296
Dependent Clause - including participials, infinitive and gerundive nominalizations	9	9/27 = .333

THE PAST

Erika Cossett

YESTER YEAR IS PAST
SILVER SCREENS AND GOLDEN STARS
AND I, BORN TOO LATE

RAIN COMES TOO OFTEN
FOR A JUST PURPOSE IN LIFE,
SORROW IS AS OLD

A CITY, A LIFE
OF GLORY UNDER REFUGE
STILL LIVING THOUGH DEAD

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SENTENCE COMBINING: EVERYTHING FOR EVERYBODY OR SOMETHING FOR SOMEBODY

James W. Ney

Among sentence combiners, there seems to be a clear line of demarcation. There are those such as Morenberg and his colleagues (1978) who act as though writing courses should focus on sentence combining to the exclusion of all other activities. This is the everything for everybody position. On the other hand, I have always insisted that sentence combining activities should be used in conjunction with all the other activities that a writing teacher uses to foster good writing on the part of students. I have never suggested that students should do sentence combining activities to the exclusion of all other kinds of writing activities. Although other methodologists such as Daiker, Kerek and Morenberg (1978) have conducted research on the assumption that sentence combining can be the sum and substance of a writing class, my position has always been that sentence combining is only part of a writing class. I have stated this position in the following words:

> The point of this researcher on sentence-combining activities is that they are not supposed to constitute the only activity that students of written composition are exposed to at any given level. Sentence combining activities are ancillary to all the other activities that students should be engaged in with the direction of a competent teacher (Ney, 1978: 303).

Furthermore, I have always conducted research with this philosophy foremost in mind. In short, I believe in the position that sentence combining has something for somebody, not everything for everybody.

If someone were to ask me: "What evidence do you have to support your contention?" I would reply that I have two different kinds of evidence to support my position. The first is evidence from the research of Smith and Combs (1980) which indicates that instructions given to students can have the same effect on student writing as sentence combining exercises. The second kind of evidence is theoretical in nature since research supports it only indirectly. This evidence is of two different kinds. The first has for its support my commitment to the idea of a liberal education. Within Western culture there is a tradition that must be passed on from one generation to the next. For writing, this tradition embraces the discipline of rhetoric. Here, there is a body of information dealing with the structure of formal discourse which must be conveyed to students. Both Kinneavy (1979) and Mellon (1979) feel that such information is conveyed implicitly through sentence combining. But I would say that the attempt to rely on implicitly conveyed information is not enough. Such information should also be conveyed explicitly. The reason for this resides in the second kind of indirect evidence used to support my contention that rhetorical information should be presented explicitly. This kind of evidence focuses on the way that language is learned.

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Language learning is accomplished in two different modes or stages. A researcher named William Gallagher recently described the existence of these two stages for language learning in a presentation titled, "Investigation of the Relationship Between Memorization and Rule Acquisition--The Two Stage Language Acquisition Hypothesis" (1976). As a researcher, Gallagher traces this theory back to the psychologist John Hughlings Jackson (1932:130) who states that

> . . . the right hemisphere (of the brain) is the one for the most automatic use of words, and the left, the one in which automatic use of words merges into voluntary use of words--into speech. Otherwise stated, the right is the half of the brain for the automatic use of words, the left the half for both the automatic and the voluntary use. The expression I have formerly used is that the left is the 'leading' half for words (speech).

He then goes on to explain just what he means by speech and to support his contention with reference to cases of brain damaged aphasics or aphasics who suffered from various diseases of the brain.

Gallagher starts with the Jackson model but he proceeds from there stating that in the brain ". . . linguistic forms are initially stored in neural areas separate from the creative language center" (1976:93). This thinking leads to the position that:

> Two neurolinguistic hypotheses are considered in this paper: (1) features of language processed in the primary language area of the brain are different in nature from features processed in a posited initial processing area of the brain, and these differences are relevant to a description of language; and (2) an increased memory load on the posited initial language processing area is responsible for the generation, projection and storage of mental grammar 'rules'" (1976:89).

From this point, language learning, as conceived by Gallagher, requires a large amount of memorization, which is the precursor of rule formation in the human brain. The reason for this is that the language learner first learns to memorize phrases through the use of imitation and that ". . . these phrases appear to accumulate until memory load forces the formation of a generalization or 'rule' . . ." (1976:93). Although the idea which he expresses is undoubtedly correct, the terminology which he employs at this point seems unfortunate since it is unlikely that overload on the memory 'forces' the brain of a language learner to do anything. It is more likely the case that the brain as a matter of its normal mode of operation uses two different strategies for the learning of language. In fact, Gallagher seems to say as much when he states that: ". . . imitation and memorization do play a role in acquisition of 'automatic' or 'formula' speech, which, may in turn, trigger 'rule' acquisition" (1976:93).

For support of this hypothesis, Gallagher cites a dichotic listening test which he himself devised and administered. In this test, 78 students who had acquired English as a second language listened to formulaic speech in the right ear and normally created sentences in the left ear for one experimental condition. For the other experimental condition the procedure was reversed. The error rate was significantly lower for the condition which would be the natural condition from the point of view of the theory; that is, with the formulaic expressions being processed through the left ear for the right hemisphere of the brain and the "creative" sentences being processed through the right ear for the left hemisphere of the brain, the area in which the speech centers of the brain are located. Hence, dichotic listening tests tend to support his theory.

Then, he proceeds to review the literature for similar support. He finds this in writers such as Wilkins who think that ". . . memorized phrases appear to be localized to both hemispheres of the brain much like other kinds of knowledge acquired by imitation" (Wilkins 1972:161). Besides this kind of evidence, Gallagher cites individual case studies such as the one reported by Huang (1972) in which a young Chinese boy was found using "Get out of here." in diverse situations whether or not the English phrase fit. The four-year-old child, Paul, used memorized phrases of this nature for at least one month before he started freely creating sentences of his own. From that time onwards, the freely created sentences were used side-by-side with formulaic expressions until the study was discontinued. He also cites the studies of Braine (1963) whose child had mastered 89 two word combinations by the fourth month but doubled the number of phrases which he mastered in each succeeding month, demonstrating that his speech had moved from the pure memorization phase to the rule-governed creative phase.

It would appear to this observer that all of the preceding evidence does indeed support a two stage hypothesis for language acquisition, but it is curious that Gallagher does not find support for his hypothesis in the very nature of language itself. Students of foreign languages remember with pain the irregular verbs of any number of Indo-European tongues. Thus, it is easy for them to see how Spanish compran, 'they buy,' and compraron, 'they bought,' can be related to each other by rule but it is difficult to see how ponen, 'they put,' and pusieron, 'they put,' can be related by rule. The same could be said for English need and needed when they are compared with English go and went. The fact of the matter is that the irregular forms of a language must be memorized and stored differently from the regular forms which can be related to each other by rule. Or these same students might wonder at the irregularity in the Japanese verbs suru, 'do,' and kuru, 'come.' (See Hetzron [1975] for any number of phenomena such as these.) All languages have both regular and irregular forms and it would seem to this observer that such evidence would also support a two stage theory of language acquisition since the irregular forms of language must of necessity be memorized and stored as memorized items while the great bulk of language is produced by rules which govern the structure of sentences in utterances. Gallagher hints at the possibility of using this as evidence when he says that ". . . features of language processed in the primary language area of the brain are different in nature from features processed in a posited initial processing area of the brain, and these differences are relevant to a description of language . . ." (1976:89) but he never quite articulates the argument. He does, however, suggest the strategy that the argument implies when he writes, "If the hypothesis is correct, the anecdotal notion that learning a second language requires a great deal of memorization will be validated" (1976:79).

In any case, sentence combining fits well within such a view of language learning. Many aspects of sentence manipulation or sentence combining exercises contribute to those facets of language learning necessary for the first stage. They present material to the students to be mastered by processes similar to memorization. The didactic aspects used in the presentation of information here typified as part of the cultural tradition find their analog in the second stage of a two stage language learning process. In this aspect of the teaching of writing, information about the structure of sentences, including the nature and use of cumulative sentences, and information about rhetoric should be presented. This is similar to aspects of the second stage of language learning. It is in this sense that sentence combining has something for somebody but not everything for everybody. It has its analog in practice used for memorization in a two stage theory of language acquisition. But sentence combining is more than a simple procedure for memorizing sentence forms through manipulating sentences.

When I describe sentence combining, I normally talk about taking ideas in short sentences and compacting them into larger sentences in such a way that the relationships between the ideas in the short sentences are pointed out for the reader. It would appear that Sullivan (1979) and Palacas (1979) have the same view of the sentence combining process. Palacas (1979:192) writes about the fact that readers must ". . . infer intended logical connections between ideas." He then goes on to state that: ". . . the connective words or phrases of highly educated prose, though logically no different from connectives of ordinary speech, may be unfamiliar to the pen of the writer." He next suggests that

> The teacher's challenge, then, is to help students become as adept at communicating transition in writing as in speech. In accord with a concept familiar to exponents of sentence combining, we begin by assuming that students possess the requisite concepts for creating cohesive discourse. We need only to provide ways to elevate the student's tacit knowledge to a more conscious level, permitting him to make conscious choices appropriate to the writing context.

(The whole matter of raising knowledge to a conscious level is reminiscent of linguistic knowledge moving from one stage to another in the Gallagher model.) Sentence combining helps students since they are manipulating ideas and choosing connective words which are useful in this process. Thus, a student might take the ideas in John felt sleepy / He was very tired and put them into a larger sentence in such a way that the reader does not miss the intended meaning of the writer: John felt sleepy because he was very tired. At its best, sentence combining is a process of this nature. It is a process which requires the manipulation of ideas. Students, using this procedure, must hold these ideas in their minds, make a choice on the relationship between the ideas, and then combine them with the appropriate connecting word. In this sense, sentence combining offers something for somebody. It is to be hoped that it offers something for everybody, but it is not supposed to constitute the entire writing class in the sense of being everything for everybody.

In working from this position, I have always had students perform sentence combining exercises in the context of literary works of merit or currently used writing samples. Thus, I have had fourth graders read Washington Irving's 'The Legend of Sleepy Hollow' and I have had them performing sentence combining exercises with language from the tale of Ichabod Crane. Similarly, I have had sixth graders read "The Bear" from Faulkner's Go Down Moses and perform sentence combining exercises with language from this miniature masterpiece. My first group of seventh graders did their sentence combining in the context of language from Stephen Crane's The Red Badge of Courage. The real value of using such prose as a source for the language in sentence combining exercises does not lie merely in the fact that students are meeting the classics. It lies also in the fact that students become closely acquainted with the manner in which ideas are compressed in prose and connected with transition words and logical connectors. With the use of models in sentence combining, the something for somebody philosophy is extended. But even at this point, the sentence combining is not the sum total of the writing activity. It is not intended to be everything for everybody in the class.

The manner in which sentence combining exercises can be cued to literary works of merit can be illustrated with an example from 'The Legend of Sleepy Hollow.' The first part of the tale reads as follows:

> At the head of one of the coves near the Hudson river, there lies a small market town or rural port, which by some is called Greensburgh, but

which is more generally known by the name of Tarry Town. This name was given by the good housewives of the adjoining country because of the fact that their husbands lingered or tarried about the village tavern on market day. Not far from this village, perhaps about two miles, there is a little valley among high hills, which is one of the quietest places in the whole world. A small brook glides through it, with just enough noise to lull one to sleep. The occasional whistle of a quail or the tapping of a woodpecker is almost the only sound that ever breaks in upon the uniform tranquility. When I was a young boy, I remember my first squirrel hunt in a grove of tall walnut trees that shades one side of the valley. I had wandered into it at noon when everything is quiet and I was startled by the roar of my own gun. If I ever wanted a place to go to be quiet, I would think of this little valley.

From the lazy looking valley and the peculiar character of its residents, this little valley for a long time has been known as SLEEPY HOLLOW and the people who live there have been known as SLEEPY HOLLOW people. A drowsy dreamy influence seems to hang over the land in the air. Some people say that a doctor bewitched the place with his medicine. In any case, it is certain that the witching power of the place continues because the people all walk as if they are asleep. Besides this, the whole neighborhood has many stories about haunted places and all kinds of superstitions.

The most important ghost that haunts this valley, however, is a figure on horseback without a head. His haunts are not confined to the valley, but extend at times to the road all around and especially to the church which is quite close. Indeed, certain of the historians who have written about this ghost say that it is a soldier who comes out of his grave at night and rides his horse through the valley. In the morning, he rushes through the hollow as fast as he can because he is in a hurry to get back to his grave in the churchyard before daybreak.

A worksheet for students who were sentence combining as part of an individualized instruction project then would look like this:

Sept. 20, 1976 THE LEGEND OF SLEEPY HOLLOW NAME _____

Step 1: Read the page from the story about the Legend of Sleepy Hollow.

Step 2: Answer the questions about what you have just read by checking the box.

1. The town is called Tarry Town because:

___ it is at the head of a cove.
___ husbands lingered in the tavern.

2. The valley is called Sleepy Hollow because:

____ there is very little noise in it.
____ there is no noise in it.

3. I know the valley is bewitched because:

____ there are stories about ghosts.
____ the people walk as if they are asleep.

4. The most famous ghost is:

____ a soldier who rides a horse which does not have a head.
____ a soldier who does not have a head but still rides a horse.

Step 3: Join the sentence below in the same way that the example sentence has been joined.

Example:

At the head of a cove, there lies a town.
The town is small. The town is sleepy.

At the head of a cove, there lies a small sleepy town.

1. There is a valley among high hills.
The valley is quiet. The valley is little.

2. A brook glides through the valley.
The brook is clear. The brook is small.

3. I hunted in a grove of trees.
The trees were tall. The trees were straight.

4. An influence hangs over the land.
The influence is drowsy. The influence is dreamy.

5. He rides his horse through the valley.
   The valley is dark. The valley is empty.

6. He rushes through the hollow.
   The hollow is quiet. The hollow is sleepy.

Due to the fact that the lesson comes early in the sequence of exercises, the sentence combining task, here, is quite simple. The same passage could have yielded the following sentence combining problems.

1. Relative clause formation - which:

   At the head of a cove, there lies a small town.
   The town is called Greensburgh.

At the head of a cove, there lies a small town
which is called Greensburgh.

2. Relative clause formation - <u>that</u>:

   I remember a grove of walnut trees.
   The grove of walnut trees shades one side of the valley.

I remember a grove of walnut trees that shades
one side of the valley.

3. Adverbial clause of reason.

   This name was given by the housewives.
   Their husbands lingered or tarried in the town.

This name was given by the housewives because their
husbands lingered or tarried in the town.

4. Adverbial clause of time.

   I was a young boy.
   I hunted squirrel in the valley.

When I was a young boy, I hunted squirrel
in the valley.

5. Adverbial clause of condition.

I wanted a place to go to be quiet.
I would think of this place.

If I wanted a place to go to be quiet, I would think of this place.

All of the adverbial clauses are amenable to practice in both initial and final position. Furthermore, there are ample examples for exercises with what Hunt calls near-clauses such as He is in a hurry to get back to his grave. Such exercises are built from the vocabulary of the original but it is not necessary to limit the exercises to the structures or the vocabulary in the original. The original provides the ideational setting for the exercises. Since language always means in context, it is important to have a context for language exercises. Sentences without context lose much of their significance. Besides this, the literary work provides the language for the creation of sentences for the exercises. The language of the original, in particular, the words and phrases in the reading, can be worked into any number of sentence types that are not physically present in the work of the literary master.

What then of the future of sentence combining? There is no doubt in my mind that sentence combining will continue to be a very useful device for the teaching of composition. At this point, however, no researchers have adequately identified the students who benefit most from sentence combining activities. We know that young students can be separated into groups according to the cognitive styles that they use to process information. Already, a lot of research has been done with the language processing of students who have been classified as impulsives or reflectives. The same could be said of field dependent students when they are contrasted to field independent students or synthetic as opposed to analytic students. From research in second language learning, it would appear that analytic or reflective students need sentence combining exercises less than synthetic or impulsive students (Chastain, 1969). But as yet, researchers have not identified students according to cognitive style and then exposed them to sentence combining activities. In any case, sentence combining exercises will continue to be an important part of programs for the teaching of written composition. Mina Shaughnessy understands this when she states that

> The practice of consciously transforming sentences from simple to complex structures (and vice versa), of compounding the parts of sentences, of transforming independent clauses into dependent clauses, of collapsing clauses into phrases or words helps the student cope with complexity in much the same way as finger exercises in piano or bar exercises in ballet enable performers to work out specific kinds of coordination that must be virtually habitual before the performer is free to interpret or even execute a total composition (1977:77).

It is in this sense that sentence combining has something for somebody, not everything for everybody. It focuses on that part of the composing process which liberates students to go on to the higher parts.

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THREE HAIKU

Jacquie Joiner

THE CHERRY BLOSSOMS
CALL US TO FAINT DROWSINESS
UNDER THE SPRING MOON.

IN THE MIST OF DAWN
THE TWILIGHT STAR VANISHES
BEHIND MOUNTAIN TOPS.

CHERRY PETALS GLIDE
ON GENTLE CURRENTS PASSING
UNDER THE STONE BRIDGE.

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DEALING WITH THE GRAMMAR BOOM: THE TRUE "BASICS" FOR COMPOSITION IN THE 80s

Toni A. Lopez and Brian McCrea

In the 60s and 70s, composition teachers had to defend grammar, but today they face a different and perhaps more instructive problem. Their students (if our experience is at all typical) rather than attacking grammar lust after it. Believing naively that a knowledge of the rules of written English will bring them higher LSAT and MCAT scores and ensure that they can write to the standards of the business and professional world, students across the country pack into what once were remedial courses in English structure. At the University of Florida, ENG 2450 (English Grammar) enrolls six hundred students each quarter, eighteen hundred students a year; almost as many anxiously put their names on waiting lists for it. Convinced of their ineptitude by all the recent discussion of a writing crisis, students cheerfully admit that they are bad writers and then ask for rules that will make them good ones. This creates a particularly difficult situation for composition teachers who must explain to these innocents that, while English prose masterpieces are grammatical, grammatically correct essays are not necessarily memorable or even good. The grammar boom has put a premium upon correctness and changed the bone of contention in many faculty-student conferences--the student of today asking not, "Why do you impose these grammar rules upon me?" but rather "Why, since my paper is correct, did it get only a "C"?"

The problem teachers and students face today is actually an old one, although our perspective on it is quite new. Put simply, how can the teacher link up the study of grammar with the writer's development of a clear point of view and interesting content--what we will call a "rhetoric." Nearly twenty years ago, Wayne Booth, in his famous and widely reprinted "Boring From Within: The Art of the Freshman Essay," described the pernicious effects of focusing upon grammar at the expense of stance and substance; he reduced to absurdity a theory which holds that "if a student is not troubled about having to say anything, or about discovering a good way of saying it, he can then concentrate on the truly important matter of avoiding mistakes."[1] Writing even before Booth, Donald Davidson had defined the problem similarly: "We cannot teach skill in composition unless we can contrive to end the sad divorce of grammar and rhetoric that is the root of our teaching trouble."[2] Studies subsequent to these essays have shown time and time again that mere grammar drill does not improve the quality of student writing. As Ross Winterowd has noted, drills "take sentences out of the living context of the rhetorical situation and make them into largely meaningless dry runs."[3]

> Good writing is grammatical but grammatical writing is not necessarily good, unless grammar in some way connects with rhetoric.[4]

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Unaware of this, the fairly docile, goal-oriented students of the 80s misguidedly (and unfortunately) believe that if they only can get their grammar "down" they will solve their writing problems. With all good intentions, they produce prose that is simultaneously (more or less) correct and bad.

If they are to write prose that is correct and good, students must understand a basic distinction made by E. D. Hirsch, Jr. in his controversial but frequently perspicacious The Philosophy of Composition. Hirsch observes, "Oral speech normally takes place in an actual situation that provides abundant nonlinguistic clues to the speaker's intended meaning. Written speech, by contrast, must normally secure its meaning in some future time, in varied and unpredictable situations, and for the understanding of a varied and unpredictable audience. [Therefore,] the important distinctive feature of written discourse and the chief difficulty of composition is its isolation from any particular situational context."[5] In other words, in conversation speakers effortlessly, indeed unconsciously, develop the kind of specificity and clarity that so often is lacking in student writing. Speakers can violate grammatical and syntactical conventions and still communicate with great precision and force because **the conversational mode, by definition, gives a rhetorical stance—an audience, a purpose, some substance, and a personality.**[6] Writers, however (especially writers in classrooms), must produce all of these on their own. This is particularly difficult for students today because mass communication, as many have observed, allows them to expand conversational opportunities at the expense of writing and reading. Telephone calls replace letters; television news replaces print media; pop songs replace sonnets and lyric poems; films and television replace novels and plays. No wonder that, confronted with a class in which they must write, students turn to grammar as a last and misplaced hope.

Therefore, the primary challenge of writing teachers is to help their students, as they learn grammar, also learn to develop a voice, an audience, a purpose, a scene--to give what Hirsch calls the "contextual clues found in ordinary speech."[7] To this end, teachers must bring students to see that grammar rules are "conventions of written speech"[8]--that they are not independent, self-generating entities but rather are means to secure a context for communication with an audience. To do all this in a fifteen-week semester seems a monumental, even impossible, task, but teachers may find help in a source they too long have neglected--the work of one of this century's great connectors and synthesizers, Kenneth Burke. In A Grammar of Motives, Burke, we think, provides a means for teachers to make the difficult link between crucial grammar rules and the reasons (in terms of the conventions of written discourse) for those rules.[9]

Burke sees all experience and thought as dynamic; he defines a pentad--agency, act, purpose, scene, and agent--which he says underlies all human thought and action--gossip, legal judgments, poetry, fiction, political and scientific works, systematically elaborated metaphysical structures.[10] For Burke, this pentad is a "generating principle" because, in his words, "certain formal interrelationships prevail among these five terms by reason of their role as attributes of a common ground or substance." Each term causes us to question and discover the other four. For example, if we have an "agent," we must assume, by the very definition of the term, that the agent has committed an "act." This act must take place at a "scene," and the "agent" must have a means ("agency") and a motive ("purpose"), though we might not always be able to discover them. Burke also indicates that each term in the pentad can itself be complex--he uses as an example the term "agent," describing how an agent might be helped by "co-agents" or thwarted by "counter-agents." But his primary point is that the terms are irrevocably joined. He says, "If you reduce the terms to any one of them, you will find them branching out; for no one of them is enough."[11]

Burke's pentad gives teachers a way to set up requirements for effective writing. Rather than refer to a series of seemingly unrelated grammar rules, they can call for student writers to describe clear actions and define the agents responsible for them. Why students often fail to do this can be explained in Burkean terms as well. In an application of the pentad, Burke describes "an enlightened law of parsimony." He notes that when "men discover that the terms for the agent behind . . . a natural phenomenon duplicate the terms for the natural phenomenon itself," they will drop "the terms for the agent" and reduce their discourse "simply to terms of sheer motion." Burke summarizes this tendency with a particularly apt example: "The principle of parsimony . . . can be quite clearly discerned in the ancient Greek's ways of saying 'It is raining,' 'It is snowing,' etc. Originally he said 'The God is raining,' or 'Zeus is raining.' Later he omitted the name of the divine agent, . . . saying simply, 'rains.'"[12]

As Burke points out, the first way in which to practice parsimony is to drop the agent. Beginning writers are no exception to this rule and thus their problems with participle use, modifier placement, pronoun reference, and subject-verb agreement can be linked to their failure to define an agent, to put the do-er of the action into the subject slot. Teachers who can get these students to use agents as subjects, thus checking their tendency toward parsimony, often will find that grammatical problems disappear. Thus, the famous, often repeated, dictate of William Strunk--"Use definite, specific, concrete diction"--is especially relevant for beginning writers; but it can have impact only if those writers see that what seems to be a mere stylistic principle has consequences for grammar. To return to the paradox we stated earlier, sophisticated, good writers almost always write grammatically, without thinking about grammar, because they define agents. Unsophisticated, bad writers, who painstakingly learn lists of rules, will not apply them successfully or consistently unless they do the same. So composition teachers do well to begin by focusing upon the agent, but as we shall point out in our discussion of the passive voice, this emphasis must not become so singleminded that it causes teachers to demean the other parts of the pentad which can provide specific subjects and which, depending upon the writing situation, may be more appropriate in the subject place than an agent.

What students need to realize about the enlightened law of parsimony is that while they can speak under its aegis (relying upon the conversational situation to fill in agent-act-scene-purpose-agency) they cannot write under it. They cannot leave their readers with all the uncertainties that the law creates; they must use the rules of written English (grammar) to build the "situational context" inherent in conversation. They must understand crucial stylistic principles and grammar rules as means to a necessary compensation, as conventions by which writers, through the definition of agency, insure communication with their readers.

For example, harried composition teachers probably have wasted more red ink on dangling participles than on any other error. Interestingly enough, this error is something of a friend and guide to new teachers because it is so clear, so obvious, sometimes so ludicrous:

> Embracing passionately and murmuring softly, the bed
> shook as John and Mary made wild and passionate love.

Dangling participles are not as hard for teachers to handle as awkwardness or vagueness, a point whose significance we will consider shortly. But the very precision with which teachers can talk about dangling participles has one pernicious effect--this error tempts the teacher to correct it in isolation, without connecting it to matters of

stance and content. These matters should be part of any discussion of dangling participles because such participles are not only a grammatical error but a failure, in Burke's terms, to define agent and act. In the classic dangling participle, the introductory complement describes an action--"Embracing passionately and murmuring softly"--yet the main clause misplaces the do-ers of this action--"John and Mary." The student (in this case a man) makes a grammatical error because he parsimoniously assumes that the agents who embrace and murmur are clear (in conversation they would be). Teachers who merely label this error and do not make their students see that the grammar rule precludes confusion about the agency (the rule is a necessary convention of written communication) will have little effect upon their students. Without this sense of the relation between grammar and agency, students, as they have for generations, will learn a rule but also will repeat the mistake.

The same is true of William Strunk's famous dictum, "Keep related words together." For generations teachers have warned students about misplaced modifiers, cheerfully pointing out the absurdity of sentences like

> Abortion is defined as the premature removal of
> the fetus by the Random House Dictionary.

But, if teachers only red-line "by the Random House Dictionary" and draw an arrow back to "defined," they really are not addressing the problem with this sentence, and, consequently, their students will continue to make this error. Teachers should point out that modifiers come in two basic forms--adjectival and adverbial. Adjectives and adjectival phrases and clauses should stand as close as possible to the nouns they modify--nouns which may express an agent, a scene, a motive, or a means. Adverbs and adverbial phrases and clauses should stand as close as possible to the verbs (acts) they modify. In conversation, a speaker carrying a copy of the Random House Dictionary need not worry about modifier placement. He can point to the dictionary and clear up his meaning. A writer, however, particularly once he turns to a passive construction and removes the dictionary (agent) from the subject place, no longer can assume parsimoniously that the relation of his modifiers is clear. Thus, teachers, if they want their students to stop repeating modifier errors, will not only move "by the Random House Dictionary," but will lead their students to see that they can make modifiers less problematic if they write pentad-prose--ideally, putting an agent in the subject place and describing a precise action. Teachers, if the sentence is part of a paragraph which has abortion as its topic, will accept the revision,

> Abortion is defined by the Random House Dictionary
> as the premature removal of the fetus.

But, if the context allows, they might encourage beginning writers to use the active voice:

> The Random House Dictionary defines abortion
> as the premature removal of the fetus.

Weak pronoun reference is an error almost as precise as dangling participles and misplaced modifiers. And again teachers have corrected it with great relish and little success. They all know and tell their students that each pronoun must have a clear antecedent, and thus they are tempted to identify weak reference as a grammatical error rather than as a failure to recognize an agent. Their succumbing to this temptation is unfortunate because the real lesson beginning writers should learn is that "he," "she," and "it" are weak only when they do not refer to a specific do-er.

Otherwise, they are crucial, invaluable words which help writers avoid needless, clumsy repetition. Oftentimes, "successful" pronoun reference lectures, which concern themselves solely with grammatical errors, result in students avoiding the pronouns altogether and consequently producing turgid, verbose prose. Consider the following:

> Large lecture classes are one of the great enemies of education. Large lecture classes place very special and difficult demands on both teachers and students, and they sometimes overwhelm them. Large lecture classes crowd in five hundred students who have to fight for a seat. Professors in large lecture classes cannot get to know students personally, so students suffer from lack of attention. Students who need special help cannot get special help from their professor, so they really do not do well. All in all, large lecture classes are a disaster for both teachers and students; large lecture classes should be abolished.

This student never would talk this way; rather, he would bounce pronouns off his agents--"professors," and "students" and his scene - "classes"--resting assured that his listeners either could follow his reference or ask for clarification. Having mastered a grammar rule about pronoun reference but failed to grasp the spirit of the rule, the student here overcompensates, missing opportunities to use pronouns legitimately. He reaches the state Booth warns against, "avoiding mistakes" even as he lards his sentence with needless words. Clearly this strudent faced a fairly substantial challenge, and at least his knowledge of grammar rules prevented him from assuming parsimoniously that the agents for his pronouns immediately would be clear. But equally clearly, the student's goal here should have been, not to slavishly follow a rule, but to introduce his agents (students and professors) and their means or scene (large lecture classes) in such a way that he could use pronouns correctly. Here a rule, attenuated from any function as a convention to promote communication, actually becomes an obstacle to it. The student's prose, illustrating one side of the paradox with which we began, is both correct and bad.

Teachers can link even more basic grammatical problems, such as subject-verb agreement, to the failure of novice writers to define clearly agents and acts. Here we do not refer to conventions of usage governing verb endings for words like "every," each," and "some;" nor do we refer to the great bête noire of remedial students, singular and plural noun and verb forms. Rather we refer to the more common (in nonremedial classes anyway) agreement error that results when struggling students lose track of their agent. They may lose track in numerous ways--by, as we will discuss shortly, using expletives and long gerund phrases as sentence subjects, by using passive verbs, by simply overlooking a compound subject. In our experience, however, the most common source of this error is the student's mistaking a noun in a prepositional phrase for a sentence subject:

> The importance of the concerns expressed by the students are clear.

Teachers, upon reading this sentence, need to do more than mark s-v agr. While they should encourage their students to see that "importance" is the sentence subject, that "concerns" and "students" are parts of prepositional phrases and cannot be subjects, they should emphasize that the real problem with the sentence--the problem that leads to the agreement error--is the weakness of "importance." Lacking a clear agent, the writer here found a basic error easy to make. Shouted at a rally, this sentence might pass. Written in a paper, it is merely confused and incorrect. Teachers can accept the revision

> The importance of the concerns expressed
> by the students is clear.

But they should reserve special praise for the revision that attacks the agentlessness and passivity of the sentence and thus avoids the agreement problem,

> The students expressed important concerns.

The need to link up grammatical rules with questions of stance and content becomes even more apparent when we move from specific grammatical errors to problems with vagueness and imprecision. These problems, of course, are the bane of every composition teacher's life, because, once grammar is separated from content, vagueness becomes incorrigible. But stop a moment to consider the viewpoint of the students. Led to believe that grammatical writing is always good writing, they are mystified when teachers tell them to avoid passive verbs, expletives, and gerund phrases. Their confusion only can grow when they see famous writers using these forms. Given a particular writing situation, masters of English prose like Samuel Johnson and Charles Dickens may turn to passive verbs, philosophic words,[13] or expletives for purposes of emphasis and balance. They can do so because they write with an intense and clear sense of agency. Unsophisticated writers, until they understand the motive for the rules that their teachers give them, ignore stylistic edicts at great risk. For them, passive verbs, expletives, and gerund phrases offer fatal opportunities to avoid definition of agent-act-scene-purpose-means. A passive verb in the prose of Samuel Johnson may be the keystone of a long, carefully-constructed parallel sentence. Expletive phrases in the prose of Charles Dickens ("It was the best of times; it was the worst of times") may be important for balance and emphasis. Inexperienced writers, however, rarely use these forms with happy results.

But having discovered Johnson and Dickens using passive verbs and expletives, how can students be convinced that in many situations these forms are awkward, imprecise, or vague--chose whatever futile marginal annotation you like? Unless teachers have linked up the study of grammar with standards like precision, accuracy, and conciseness--virtues all of which depend upon the definition of an agent--they never will vindicate William Strunk's simple command: "Use definite, specific, concrete language." If a sentence subject like "Rapid technological advances" is grammatically correct, teachers in the 80s will have to establish some basis for telling their students that it is stylistically poor. To us, the pentad seems like one good solution.

Consider, for example, expletive expressions. Composition teachers have spent years crossing out forms of "there is" and "it is" at the beginning of sentences. They have exercised considerable ingenuity setting up examples of expletive sentences they can shorten and improve. Thus, Sheridan Baker, who calls expletives "stretchers," brackets expletives and the relative phrases they bring with them, even in one case using an arrow to relocate a verb:

> [There are] many women [who] never marry.
> [There] is nothing wrong with it.

But by and large these ingenious drills fail in their purpose because they do not make one essential point. Expletives are stylistically weak because they take a nonentity--"there" or "it"--and put it in the subject place, thus detouring the reader around the true sentence subject which comes later. This attenuation of agency makes expletives stylistically dangerous, even though they are grammatically correct.

Of course, beginning writers have so much trouble with expletives because, again, they do not understand the differences between written and spoken English. In the "situational context" that conversation provides, expletives are fine; they are a way of saying parsimoniously, "Hold on, wait a second, I'm thinking of what I will say next." Actually, in conversation, the expletive is a pithy way of drawing attention to the subject that follows it. As anyone who watches televised interviews with American athletes can attest, without the expletive phrase "you know" most of them would be rendered speechless. At another level, interview programs such as "Meet the Press" would be impossible without expletive phrases like "It seems to me that" or "In my opinion, there are." So the expletive clearly has a conversational role, and writing teachers, if they are to break their students of the expletive habit, need much more than a stylistic principle--Strunk's "Omit needless words." They need to draw the distinction between written and spoken discourse and then to show how, in written discourse, the expletive demeans agency and makes sentences bulky, hindering clear expression. Thus, when a student writes

> There must be at least a dozen ways for students
> to avoid loneliness and homesickness,

teachers who merely cross out "there must be" or put "wordy" in the margin will have little lasting effect. But teachers who show how this sentence hides the agent--"students"--provide a reason for their attack on the expletive and at least can hope their students will begin to make the following correction on their own:

> Students can avoid loneliness and homesickness
> in at least a dozen ways.

Problems with expletives may seem a relatively small matter, but the importance and usefulness of Burke's pentad will be strikingly clear to any composition teacher who ever argued with a student about the significance of the active-passive distinction (the student protesting that his passive sentence is grammatically sound, the teacher admitting this but chastizing its vagueness). Of course, the teacher can use all sorts of famous advocates for support. Strunk and White tell us without equivocation: "Use the active voice." No less forcefully, Orwell, in his "Politics and the English Language," commands: "Never use the passive where you can use the active." Sheridan Baker counsels: "Shun the passive voice." And even standard handbooks, which typically are more concerned with listing rules than giving advice about style, take a stand. For example, the Practical English Handbook urges students to "use the active voice except when the context demands the passive."

But recitation of these commandments will not convince or help students unless they (the students) begin to see this call for the active voice as, in Burkean terms, a call for them to describe actions and define the agents responsible for them. Teachers never should allow students to see their promotion of the active voice as merely a fetish, an idiosyncrasy. Students should avoid inappropriate passive verbs not merely to please their instructors, for the crucial point about passivity--the point which teachers must make in their discussions with students--is that when it eliminates agents from sentences, it breaks down the pentad, thus destroying the "sufficient context for interpretation" called for by Hirsch.[14]

The student who writes

> In recent years, the topic of consumer awareness
> has been introduced into the media.

must see that by omitting the agent--who introduced this topic?--she has written a wordy, vague sentence. She also has not raised questions about means and purpose, questions she must answer if she is to be clear. If, by determining an agent, she puts the sentence into the active voice, she will be on her way to improving it.

> In recent years, Ralph Nader has introduced
> consumer awareness into the media.

Here the active voice should cause her to examine her logic--can one "introduce consumer awareness into" something? Decidedly not. What then is Nader doing? After rethinking her content, the student might decide that Nader has tried to reach gullible consumers. Then she could say

> In recent years, Ralph Nader has made consumers
> aware of dishonest advertisements.

This active sentence does call up questions of means and purpose, and thus it leads somewhere. The passive sentence only would promote more vagueness.

Students who, with the help of the pentad, understand the strengths of the active voice also should come to appreciate the special uses to which they can put the passive. After all, the passive voice has a long history, and it is invaluable to writers wishing to focus on the direct object or to describe an action, scene, or means whose agent is unknown, unspecific, or unimportant. Teachers who overstate the case against the passive voice make two mistakes: one practical, one theoretical. They err in practical terms by giving their students a rule that they (the students) will find everyone ignoring--from their friends, in conversation, to great writers, in masterpieces of world literature. The students' perception of disparity between the teacher's edict and the "real" world almost always works against the edict and thus, in this case, will lead students to overlook truly vague passives. The anti-passive advocates err theoretically by stressing only one feature of the pentad, the agent, at the expense of the others. Teachers rightly tell beginning writers to use active voice and to put the do-er of the action in the subject slot. But as their writing opportunities expand, students will see that often the context of the sentence makes means, scene, or motive take precedence over agent. Students first need to know that they can place these features in the subject slot and still retain the active voice--"The Grand Canyon thrilled us," or "His greed made him accept the bribe," or "His intelligence and good looks got him his job." And they also must know that, if the context demands, they can use passive constructions to emphasize these features, still naming the agent when possible--"The room was cleaned in record time (by the cleaning staff)," or "His bitterness was caused by his feeling of failure," or "The halfback's great speed was feared by every defense in the conference." Of course, for practical purposes, the agent and the active voice are a good place for teachers and students to begin connecting stylistic rules and rhetoric. In most student writing, witness our "consumer awareness" sentence, changes from the passive to the active improve sentences and force students to think about what they really want to say.

Teachers can address another common writing problem--long gerund phrases as sentence subjects--by urging beginning writers to put an agent in the subject place. Teachers have invented all kinds of exercises to help their students recognize gerunds. But, in isolation, this skill is useless. Students need to combine it with a clear sense of how gerund phrases destroy agency by taking verbals, converting them to nouns, and, therefore, avoiding definition of a do-er for the action. This practice is especially

deadly for beginning writers who need to understand that the "vagueness" in a sentence like the following is not merely a matter of the teacher's whimsical personal taste, but rather is a matter of agency.

> Writing a paper on the necrophiliac aspect of Faulkner's "A Rose for Emily," for instance, could hardly be called stimulating to a young, impatient college student.

This sentence also reveals how the failure to define an agent underlies a multitude of problems that composition teachers struggle to identify and then only can classify under the unsatisfactory rubric "vague," "imprecise," "unclear." The gerund phrase, "Writing a paper on the necrophiliac aspect of a 'Rose for Emily,'" effortlessly leads into a passive construction "could hardly be called;" both obscure the sentence's important truth--that young, impatient college students must do this writing.

Once again, the distinction between spoken and written discourse is crucial. In spoken discourse, both speakers and listeners can make a direct, parsimonious translation of gerund phrases. When someone tells us, "Jogging at three in the morning is great fun," we translate "I like to jog at three in the morning." The agent for jogging is before us; we have no trouble locating him and, indeed, we may know something about his special needs and motives. But in written discourse, this automatic translation is impossible, and any translation may be difficult and time-consuming. For the agent is not readily apparent and his motives may be obscure. Students, if they are to avoid gerund phrases, must see that the phrase "Bowling is fun" (innocent enough in conversation) in writing actually is an act of coercion, for it takes a private value, "I like to bowl," and imposes it upon the reader as a universal truth.

By focusing upon the agent, composition teachers also can help themselves deal with perhaps their greatest problem--greatest because it is at once crucial but difficult to define--the problem of vague diction, particularly in the subject place. Study of grammar, outside of any greater concern with stance and subject, will not help students address this problem. Yet we sense it may be the one that composition teachers meet most frequently. How are we, for example, to correct a sentence like

> Another point brought up in the article was the emphasis placed on grading by professors.

This sentence is grammatically correct, yet few would care to read it or to write it. Its problems derive from a sentence subject--"Another point brought up in the article"--that cannot do anything. The problem with the subject and the problem with the passive verb--"placed"--are really the same problem: failure to define an agent. Only when the student realizes that he must determine who is doing the bringing, the emphasizing, and the placing will he come up with an appropriate revision:

> ½The author of the article½ discusses the emphasis professors place on grading.

Teachers who focus upon the agent also will save Faulkner and his young readers:

> Teachers should not ask young, impatient college students to write on such unstimulating topics as necrophilia in "A Rose for Emily."

The last revisions indicate one important way in which emphasis on the pentad links grammar and content. Concern for the agent not only allows students to correct

dangling modifiers and faulty pronouns and to improve their style by eliminating expletives, passive verbs, and gerund phrases as sentence subjects; it also leads them to the larger questions suggested by Burke's pentad: who is responsible for a statement or action; in relation to what scene or background does the agent act; what are the tools or means of his agency; what is the exact nature of the act the agent performs; and with what motive and to what purpose does all this take place? These are precisely the kinds of questions that composition teachers hope that students will get to when they (the teachers) assign such topics as the death penalty, fraternity life versus independent life, and abortion--all topics which probably every composition teacher has tried and seen fail. But they fail not because they are unimportant or hackneyed or even because students have nothing to say about them; rather they fail because the students have no sense of how to approach or deal with them.

Having linked grammar rules and stylistic principles by means of the pentad students (and this is a crucial added bonus) inevitably develop their topic--the pentad is, as Burke says, a generating principle. Consider, for example, this fairly typical and bad topic sentence from an essay on Goethe's Faust:

> An example of the differences between Faust and Wagner
> is exhibited in their discussion of public speaking.

Lacking any sense of agency, this student uses a vague noun phrase--"An example of the differences between Faust and Wagner"--and couples it with a passive verb--"is exhibited." While grammatically correct, this sentence is one of those that leaves composition teachers frustrated and tired, for it is weak, vague, imprecise and fails to introduce the topic of the paragraph. Yet how can the teacher correct it without holding the student to the standard of agency? Referring to the pentad, the teacher can point out that the words "example" and "differences" are meaningless--that the student should focus instead on the agents (Faust and Wagner), their action (differing), and their names (public speaking). With this standard in place, the teacher can demand that the student produce a topic sentence like the following:

> Faust and Wagner differ in their theories
> of public speaking.

And this topic sentence, while clearer, also generates precise questions and important content. It hones in on the matter of public speaking and nicely sets up a paragraph in which the student will contrast one agent and his means with another.

Using the pentad, students not only will improve their style but, as an inevitable corollary, will improve their thinking. What we may call pentad-prose enables teachers to define clearly the kind of paragraph and essay development (surely in isolation an ineffective descriptive term) that they expect. With the questions it raises, the pentad sets up clear patterns of progression and, remarkably enough, contains within itself a five paragraph theme. Using the pentad, the student writing on Faust would have to ask the following questions: who are Faust and Wagner and how do their characters compare (agent); how specifically do they differ (act); is there a history for their dispute over public speaking (means); what motives do they bring to the debate (purpose); what are the sources and characteristics of European romanticism (scene)? Students, who are forced to write pentad-prose cannot hide behind grammatically correct but imprecise abstractions like "example," "differences," and "discussion." They must think or fail.

The pentad, then, may seem a rigorous, even harsh, taskmaster. But teachers should point out that the extra time students spend rethinking and rewriting agentless

topic sentences will benefit them as they proceed through their paragraphs. Having established a clear set of questions, students should find that subsequent sentences are more purposeful and clearer in their direction. The questions about responsibility, motive, and cause generated by the pentad can help students achieve paragraphs and essays that fully treat their topics. For example, consider the problems with this paragraph:

> Starting a college career can be complicated, time-consuming, frustrating, and yet an exciting experience. For the first time for many people there are new procedures, ideas, responsibilities, and attitudes that are challenged. However, with these challenges, many problems arise for the incoming freshman.

Most teachers will write "lacks development" next to this paragraph, but this comment will not help the student unless teachers can connect development problems to specific stylistic problems in the sentences. Most crucially, the topic sentence is agentless. Who is starting a college career? The gerund phrase hides the all-important person responsible for the action. The subsequent sentence subjects are likewise agentless: an expletive phrase--"there are"--in the second; the vague "many problems," evoking absolutely no mental images for the reader, in the third. The passive voice adds more camouflage and leaves hanging the question of just who is challenging the already vague "procedures, ideas, attitudes, and responsibilities." All these are stylistic counterparts for the student's failure (which almost any teacher would comment upon) to provide clear examples--long registration lines, problems with a roommate, financial aid hassles, twinges of homesickness. The teacher who approaches these problems through Burke's pentad will have the student not only add examples but also bring an agent into her sentences. In fact, one revision is inevitably and simultaneously a part of the other.

In this particular case, once the writer defined an agent--a particular student who went through a particular first day at a particular college--both her writing and her content improved.

> A student's first days at college often are complicated, frustrating, and yet exciting. I spent my first day at the University of Florida waiting three hours in a registration line (only to discover that I did not have the required signatures), struggling to locate both the bookstore and the texts I needed, and, in general, feeling homesick. When my roommate would not let me in the shower, I thought of returning to Miami. But despite these problems, I began to enjoy my independence. Once I found my classes, they were challenging; once I made new friends, I found campus activities more exciting. My experience is that if freshmen can handle the hassles and frustrations of the first week, they can adjust to and enjoy college life.

The revised paragraph fulfills the requirements of the pentad by providing an agent ("I"), a scene ("University of Florida"), an agency (the various ways that freshmen adjust), and a motive (independence). Forced to write agent prose, the student also has been forced to think about her experience, to recall it in some detail.

Another problem that composition teachers face is lack of paragraph and essay unity. But again, their slashing the word "unity" in the margin usually does little good. They must connect this problem to specific stylistic problems which inevitably accompany it. Consider, for example, the following disjointed paragraph:

> Oddly, enough, it seems that luck was a major part of Clark Gable's success. Gable's first movie triumph was his performance in It Happened One Night which not only brought him an Academy Award, but also established him as the most popular movie actor in the world. After indeed lucking into that first box office hit, Gable continued his streak in movie after movie. When it was time to cast Rhett Butler in Gone With the Wind, luck took a back seat to Gable, for he was now established as an actor and the public gave a unanimous yell for Gable. No one else but Clark Gable would suit the public, and besides, only Gable had the guts and finesse to capture Rhett Butler. Maybe if someone else had played Rhett Butler the movie would still have been a success, but how can a string of successful movies make one man a legend?

This paragraph does include an agent--Clark Gable--but its development is inadequate because the agent has not consistent scene, purpose, agency, or, finally, act. (While movie fans know that Gable's studio bosses assigned him to the seemingly trivial It Happened One Night as a disciplinary measure, the student certainly does not provide this crucial information about the act.) Having seemingly committed herself to discussing Gable's luck, the student actually devotes most of her paragraph to his later successes including his role in Gone With the Wind--successes which Gable did not owe to luck. Lacking any sense of how to proceed, the student ends the paragraph with an illogical question having nothing to do with her original topic.

If she had examined her topic sentence in terms of agent prose, she might have improved it and clarified her topic idea. The expletive "it" stands in the subject slot, forcing her to use a weak form of "to be" as a predicate. If she had chosen an agent as a sentence subject--say Clark Gable--she could have made her topic sentence more specific, perhaps writing

> Clark Gable owed his early success to the lucky circumstances that got him his role in It Happened One Night.

This more specific topic sentence would have helped her unify her paragraph. Once she defines an agent, she commits herself to discuss act (early roles), agency (luck), scene (the Hollywood Studio System), motive (the reason Gable took the role). Or, she might decide to expand the sentence to cover all the material in her original paragraph:

> While Clark Gable owed his early success to lucky circumstances, he remained extremely popular because of his ability to play romantic, dashing roles.

This topic sentence introduces both Gable's early lucky break and his continued success--the two topics treated in the disjointed paragraph. But, in another sense, this revision helps the student see the real problem with her original paragraph. It included two topics, two different sets of questions about agent, agency, act, scene, and purpose, neither of which it adequately developed or answered. The student, having come to this point, should realize that she needs to rewrite--to unify two paragraphs and develop each by giving additional examples.

For many harried composition teachers, our solution to the writing crisis may seem preposterously abstract. Deluged with papers full of errors, surrounded by students for whom writing is an unnatural and uncommon activity (students who cheerfully claim they have nothing to say), teachers may feel they do not have time to

read philosophy. They can see only their immediate, unhappy tasks--grading papers, correcting revisions of papers, serving, in Wayne Booth's apt phrase, as "unfriendly policemen" in the literary state. But if the diligence of composition teachers cannot be questioned, the results of their labors certainly can. Nothing, we fear, will come from their efforts, just as nothing will come from the grammar boom, unless both teachers and students get some perspective on the rules. The cry "back to basics" will be the ruin of us all, if we see the basics only as rudimentary grammar rules. If, however, we see the basics as conventions that promote written communication--conventions that guide writers away from parsimony and towards definition of agents, acts, scenes, motives, and agencies--then going back to the basics may, indeed, be our salvation. Our point, however, is that in the latter case, we will not have returned to the basics so much as we will have returned to Burke. To forge the crucial link between grammar and rhetoric, composition teachers in the 80s actually may do better to talk about the pentad than to red-line dangling participles. With the pentad in place, we believe, the participles will take care of themselves.

Notes

[1] Wayne Booth, "Boring From Within: The Art of the Freshman Essay," in The Norton Reader, Fifth and Shorter Edition, ed. Arthur M. Eastman et al (New York: Norton, 1980), p. 167.

[2] Donald Davidson, "Grammar and Rhetoric: The Teacher's Problem," in Teaching Freshman Composition, ed. Gary Tate and Edward P.J. Corbett (New York: Oxford University Press, 1967), p. 283.

[3] Ross Winterowd, Contemporary Rhetoric: A Conceptual Background With Readings (New York: Harcourt Brace Jovanovich, Inc., 1975), p. 338.

[4] Teachers get little help with this paradox from available text books. For example, the perenially-popular Writing With a Purpose provides students with separate discussions of patterns of development, paragraphs as units of development, sentence structure, and diction. These are followed by a chapter on Persuasion in which argument is included as a "type" of persuasion. After chapters on the essay examination, the critical essay, the research paper, and the business letter, McCrimmon attaches a handbook of grammar rules. The text truly is a composition department store, offering all-purpose presentations to meet any teaching need--an array so vast that it boggles the teacher's mind, let alone the minds of the students.

[5] E.D. Hirsch, Jr., The Philosophy of Composition (Chicago: University of Chicago Press, 1977), p. 21.

[6] Wayne Booth, in his article "The Rhetorical Stance," (in Winterowd's Contemporary Rhetoric: A Conceptual Background With Readings, pp. 71-9) describes the rhetorical stance in this way: "a stance depends on discovering and maintaining . . . a proper balance among the three elements that are at work in any communicative effort: the available arguments about the subject itself, the interests and peculiarities of the audience, and the voice, the implied character of the speaker.' Booth stresses the importance of this stance to "any writing situation" and terms it the "main goal" of teachers of rhetoric.

[7] Hirsch, p. 22.

[8] Hirsch, pp. 22-3.

[9] Joseph Comprone, "Kenneth Burke and the Teaching of Writing," College Composition and Communication 29 (Dec. 1978), pp. 336-40, also has tried to make Burke relevant to freshman composition. But Comprone talks principally about content generation, relating the pentad to "different stages in the composing process" (p. 340), and says nothing about sentences, thus failing to forge the link we seek.

[10] Kenneth Burke, A Grammar of Motives (Berkeley: University of California Press, 1969) p. xv.

[11] Burke, pp. xix-xxi.

[12] Burke, p. 120.

[13] See W.K. Winsatt, Philosophic Words: A Study of Style and Meaning in the Rambler and Dictionary of Samuel Johnson (New Haven: Yale University Press, 1948) and Brian McCrea, "Style or Styles: The Problem of Johnson's Prose" Style, 14 (1980), 201-215 for analyses of Johnson's penchant for abstract, Latinate and Hellenic diction. Any perceptive student can see that the great "Dr. Johnson" does not meet Strunk's standards for simplicity and directness.

[14] Hirsch, p. 22.

MONDAY MORNING

TEACHERS: Please send in your creative ideas for lessons on any aspect of teaching English for this section of the Bulletin. MF

A CATALOG OF CAT WORDS

The charming drawings that accompany this quiz are by Mark Twain, from a story entitled "A Cat-Tale." In the story, which he is telling to his daughters, Twain plays with words that have the letters C-A-T in them. We've borrowed some of Twain's words, and added a few of our own, to make up this quiz. Follow the clues to complete each word. Words have been confirmed in the American Heritage Dictionary. Answers? We didn't want to spoil your fun. We're sure that--maybe with the help of some willing friends--you can get tham all.

1. This language is spoken in northeastern Spain.

   C A T_ _ _ _

2. The Romans invented this mean machine.

   C A T_ _ _ _ _

3. Dictionaries have one or two at the top of each page as a guide.

   C A T_ _ _ _ _ _

4. This item, which you probably keep on hand, gets its name from a Chinese word meaning "brine of fish."

   C A T_ _ _

5. You do this to paper clips or daisies when you make a chain.

   C A T_ _ _ _ _

6. Quick! A famous American author.

   C A T_ _ _

7. In Europe, this used to be a gold coin.

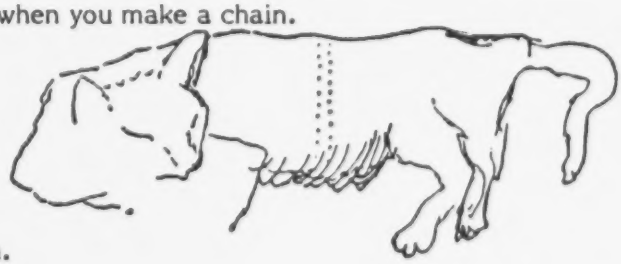
   _ _ C A T

8. Rip Van Winkle lived here.

   C A T_ _ _ _ _ _

9. You may not have tasted this wine.

   _ _ _ C A T_ _



Twain says: "I proposed to draw a cat recumbent and in repose, but just as I had finished the front end of her, she got up and began to gaze passinately at a bird and wriggle her tail in a most expressively wistful way." He asks the reader to lay a hand to one side of the dotted lines, and then to the other, to see that each half by itself is correctly drawn.

This quiz originally appeared in the February 1983 issue of Idaho Language Arts News, edited by Rick Leahy, Brenda Bruno, and Roy Fox.

10. You cross diagonally.

C A T_ _ _ _ _ _ _ _

11. A cold often brings this annoyance with its.

C A T_ _ _ _

12. Poets used to use this archaic name for China.

C A T_ _ _

13. You might have used one in Sunday school.

C A T_ _ _ _ _ _

14. You may have one at your funeral--if you're head of some country.

C A T_ _ _ _ _ _ _

15. You might use this slang term for #10, especially if something is diagonal and shouldn't be.

C A T_ _ _ _ _ _ _

16. Go for a sail on this small boat.

C A T_ _ _ _ _ _

17. A surgeon might put this tube in you.

C A T_ _ _ _ _

18. Get a friend in electronics to help you name this tube, which entertains you. (2 words)

C A T_ _ _ _ _ _ _

19. You do this to people if you give them anything they want.

C A T_ _

20. The music of the cats in Twain's drawing goes by this other name.

C A T_ _ _ _ _ _

Three Manx cats (soprano, tenor, bass) making music. Twain explains that the tails are artist's license, put there "to express feeling."

LEARNING ACTIVITIES IN SPELLING

Marlow Ediger

Each student needs to experience continuous optimal success in the spelling curriculum. The following spelling games may guide learners to achieve well on an individual basis.

(1) GAME BOARD.

A game board may be made. Congruent squares sequentially may indicate a starting and ending point. Square cards, face down with a spelling word on each card, are located next to the gameboard. A pupil spins a spinner and moves forward on the gameboard the number of spaces indicated on the spinner provided that he/she can spell the word correctly on the card drawn and held by an opposing player. If the word is not spelled correctly, the learner does not move forward on the gameboard.

(2) SPELLING BASEBALL.

Two sides are chosen. Congruent square cards, each containing a spelling word, are placed face down in four piles of increasing difficulty. Easier words, spelled correctly, allow the pupil a single. Increasingly more difficult words in the other piles permit the speller to score a double, a triple, or a homerun. The first batter may indicate if he/she wishes to try for a single, double, triple, or homerun. The teacher then draws the top card from the designated pile and pronounces the word to the batter, who secures a hit and moves to the appropriate base upon spelling the word correctly. If the word is misspelled or no attempt is made to spell it, an out is recorded against that team. After three outs, the opposing side comes to bat. Pupils and teachers decide the length of the game in innings.

(3) FISHING.

Fish are cut out of construction paper and a metal paper clip is attached at the mouth of each fish. These are placed in a bowl or box. A stick with an attached string and magnet is the fishing pole. On each fish a spelling word is printed. The player catches a fish which an opposing player takes and pronounces the word on the fish to the catcher. If the catcher spells the word correctly, he/she keeps the fish. The student with the most fish wins the game.

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(4) **SCRABBLE.**

The game may be purchased or made by the teacher. If made by the teacher, one inch squares may be used, a letter on each square ("qu" may be printed on a single square). There needs to be an adequate number of squares containing vowels as well as commonly used consonants. Certain letters may receive more points than others. Each student draws seven squares. One person needs to start the game in spelling a word correctly. The number of points from each square is totaled for each word spelled correctly. The rules of scrabble may be used from then on to complete the game.

(5) **CROSSWORD.**

Words used in the crossword puzzle might come from the unit presently being studied in a basal spelling textbook. The words may also be selected from science or social studies units of study.

(6) **FIND THE WORDS.**

Learners might secure as many spelling words as possible from a given word. For example, in the word "interdependence," how many words can be spelled using the inherent letters in any random order?

A variety of methods in teaching spelling should stimulate learners to achieve more optimally. Wholesome attitudes need development whenever learners engage in competitive endeavors.

FIND YOUR PARTNER

Sandra Meligakes

On notecards or scrap paper, prepare at least a hundred pieces with either a prefix, root, or suffix written on them.

For example:

SECOND	+			ARY	is a match.
HUM	+			ID	is a match.
ANA	+			LYSIS	is a match.
PRE	+	CAUT	+	ION	is a match.
AMBI	+	DEXTR	+	OUS	is a match.

Distribute these cards. Each student must search for the match to make a whole word. Once the match has been made, the students are to return to their seats. The last students to make a match must undergo another test. If they correctly identify which parts of the given words are either prefixes, suffixes, or roots, they are saved from the consequence. If they fail, the consequence is that they must do extra work in the part they misidentified. For example, if they mistake a root for a suffix, they must tell what the root means, list three words built on each root, give the meaning of each word listed, and use the word in a sentence.

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